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1911/12

Greensboro Female College





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SIXTY-FIFTH ANNUAL CATALOGUE

OF OFFICERS AND PUPILS

OF

Greensboro Female College

1911-1912

AND

ANNOUNCEMENT FOR 1912-1913

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GREENSBORO, N. C.

College Calendar, 1912 - 1913

SEPTEMBER, 1912							DECEMBER, 1912							MARCH, 1913						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	1	2	3	4	5	6	7	..	..	..	..	..	..	1
8	9	10	11	12	13	14	8	9	10	11	12	13	14	2	3	4	5	6	7	8
15	16	17	18	19	20	21	15	16	17	18	19	20	21	9	10	11	12	13	14	15
22	23	24	25	26	27	28	22	23	24	25	26	27	28	16	17	18	19	20	21	22
29	30	..	..	..	..	..	29	30	31	..	..	..	..	23	24	25	26	27	28	29
..	..	..	..	..	..	..	..	..	..	..	..	..	..	30	31	..	..	..	..	..
OCTOBER, 1912							JANUARY, 1913							APRIL, 1913						
..	..	1	2	3	4	5	..	..	..	1	2	3	4	..	..	1	2	3	4	5
6	7	8	9	10	11	12	5	6	7	8	9	10	11	6	7	8	9	10	11	12
13	14	15	16	17	18	19	12	13	14	15	16	17	18	13	14	15	16	17	18	19
20	21	22	23	24	25	26	19	20	21	22	23	24	25	20	21	22	23	24	25	26
27	28	29	30	31	..	..	26	27	28	29	30	31	..	27	28	29	30	..	..	..
NOVEMBER, 1912							FEBRUARY, 1913							MAY, 1913						
..	..	..	..	..	1	2	..	..	..	..	..	..	1	..	..	..	..	1	2	3
3	4	5	6	7	8	9	2	3	4	5	6	7	8	4	5	6	7	8	9	10
10	11	12	13	14	15	16	9	10	11	12	13	14	15	11	12	13	14	15	16	17
17	18	19	20	21	22	23	16	17	18	19	20	21	22	18	19	20	21	22	23	24
24	25	26	27	28	29	30	23	24	25	26	27	28	..	25	26	27	28	29	30	31

Calendar for 1912 - 1913

1912

September 10 } Tuesday, Wednesday, and Thursday,
September 11 } Entrance Examinations, and Classification.
September 12 }

September 11—Wednesday, 9:00 o'clock a. m.,
Fall Term begins.

September 13—Friday, 9:00 o'clock a. m.,
Recitations begin.

November 28—Thursday,
Thanksgiving Day—holiday.

December 20 } Christmas Recess.
January 7 }

1913

January 14—Tuesday, 4:00 o'clock p. m.,
Fall Term ends.

January 15—Wednesday, 8:40 o'clock a. m.,
Spring Term begins.

January 18—Mid-year Examinations begin.

May 1—Thursday, 4:00 o'clock p. m.,
Graduating Theses due.

May 17—Saturday, 9:00 o'clock a. m.,
Final Examinations begin.

May 24—Saturday, 4:00 o'clock p. m.,
Final Examinations end.

May 25 } Sunday, Monday, and Tuesday,
May 26 } Commencement Exercises.
May 27 }

Board of Trustees

OFFICERS

J. A. Long, President	Roxboro, N. C.
Chas. H. Ireland, Secretary	Greensboro, N. C.
C. A. Bray, Treasurer	Greensboro, N. C.

EXECUTIVE COMMITTEE

John A. Young, Chairman	Greensboro, N. C.
C. A. Bray	Greensboro, N. C.
Chas. H. Ireland	Greensboro, N. C.
M. D. Stockton	Winston-Salem, N. C.
J. P. Redding	High Point, N. C.

MEMBERS OF THE BOARD

Chosen by the North Carolina Conference

	Term Expires
J. A. Long, Roxboro, N. C.	December 31, 1912
E. A. Poe, Fayetteville, N. C.	December 31, 1913
Rev. G. T. Adams, Wilmington, N. C.	December 31, 1914
Jno. L. Borden, Goldsboro, N. C.	December 31, 1915
Rev. Geo. F. Smith, Durham, N. C.	December 31, 1916
J. B. Blades, New Bern, N. C.	December 31, 1917

Chosen by the Western North Carolina Conference

	Term Expires
M. D. Stockton, Winston-Salem, N. C.	December 31, 1912
Chas. H. Ireland, Greensboro, N. C.	December 31, 1913
Rev. G. T. Rowe, Charlotte, N. C.	December 31, 1914
E. H. Kochtitzky, Mt. Airy, N. C.	December 31, 1915
Rev. S. B. Turrentine, Shelby, N. C.	December 31, 1916
C. A. Bray, Greensboro, N. C.	December 31, 1917

Chosen by the Alumnae Association

	Term Expires
L. L. Smith, Gatesville, N. C.	December 31, 1912
John A. Young, Greensboro, N. C.	December 31, 1913
Rev. E. L. Bain, Winston-Salem, N. C.	December 31, 1914
J. P. Redding, High Point, N. C.	December 31, 1915
Rev. M. T. Plyler, Elizabeth City, N. C.	December 31, 1916
Julian S. Carr, Durham, N. C.	December 31, 1917

TRUSTEES OF ENDOWMENT FUND

Chas. H. Ireland	Chairman
C. A. Bray	Treasurer
W. M. Curtis	

Faculty and Officers

For the Scholastic Year 1911-1912

COLLEGIATE FACULTY

MRS. LUCY H. ROBERTSON

PRESIDENT

DAVID L. CLARK

A. B. East Texas College; A. M. University of North Carolina; Southwestern
Fellow in New York University; Graduate Courses in
Columbia University

ENGLISH AND PHILOSOPHY

MISS ANNIE M. PEGRAM

A. B. Trinity College 1896; A. M. 1901; 1904-'05 Columbia University

MATHEMATICS AND ASTRONOMY

MISS EDNA M. FISHER

Graduate in Latin, Central University of Kentucky

LATIN AND SPANISH

MISS JENNIE THORNLEY CLARKE

B. S. Austin Female Seminary; A. M. Peabody College for Teachers; Diploma
Sauveur School of Languages; Graduate Courses in University of
Chicago and Harvard University

HISTORY AND POLITICAL SCIENCE

MISS EDITH L. GRAY

A. B., A. M. Central College; Graduate Courses in University of Chicago

ASSISTANT ENGLISH AND FRENCH

MISS EUGENIA BUMPAS

Greensboro Female College

BIBLE

GREENSBORO FEMALE COLLEGE

MISS MARTHA RICHARDSON JONES
University of Nashville; University of Tennessee
CHEMISTRY AND PHYSICS

MISS ALICE V. WILSON
S. B. Massachusetts Institute of Technology
BIOLOGY AND GEOLOGY

CONRAD LAHSE
Berlin Gymnasium
GERMAN AND FRENCH

MISS NETTIE L. RUPERT, B. A., M. A.
University of Wooster
ASSISTANT IN COLLEGIATE DEPARTMENT

SPECIAL FACULTY

FREDERICK W. KRAFT, A. L. C. M.
London, Berlin, Milan, New York
Director of Music

PIANO, ORGAN, VOICE, HISTORY OF MUSIC

CLAUDE A. ROBESON
Graduate Music Department G. F. College 1906; Post-Graduate 1907;
Pupil of Mme. Marie von Unschuld, Washington, D. C.;
Pupil of Wilhelm Middelschulte, Chicago

PIANO AND ORGAN

ROBERT L. ROY
Royal Conservatory, Dresden, Germany; Concert Meister Gents,
Berlin, Germany

VIOLIN AND STRINGED INSTRUMENTS

CONRAD LAHSE
Royal Academy of Art, Hochschule fur Musik, Berlin, Germany
HARMONY, COUNTERPOINT, AND COMPOSITION
'CELLO AND FLUTE

MISS HAZEL DELL NEFF

Graduate in Voice, Piano and Theory from Winona Conservatory of Music, 1906;
Post-Graduate in Piano and Theory from Chicago Piano College 1907
Repertoire in Voice with Prof. H. W. Owens, Chicago; Repertoire in Piano
with Charles E. Watt, Chicago

VOICE AND PIANO

MISS ANNE BOWYER ALBERTSON, B. A.

De Pauw School of Music, Greencastle, Ind.; With Miss Frances McElwee and
Alice Augusta Porter, of Berlin and Vienna, at Oxford, O.; Graduated
in Piano in 1907; Taught at Oxford, in 1908, and took
Degree of B. A.

PIANO

MISS SUSIE FIELD HUFFINE

Graduate Conservatory of Music, De Pauw University, 1906; Pupil of Emiliano
Renaud, Indianapolis Conservatory of Music, 1909-'10

PIANO

MISS E. J. PORTER

Graduate New York School of Design; Pursued Graduate Courses in Art in
New York City and Paris

ART

MISS CARLOTTA PERLE MITCHELL

School of Expression, Boston, Mass.

EXPRESSION AND PHYSICAL CULTURE

MISS MARTHA S. DOZIER

Graduate Greensboro Female College; Studied at Eastman Business
College, Poughkeepsie, N. Y.

BUSINESS DEPARTMENT

OFFICERS OF ADMINISTRATION

MRS. LUCY H. ROBERTSON
PRESIDENT

MISS MARTHA S. DOZIER
SECRETARY AND TREASURER

MISS FANNIE ARMFIELD
SUPERVISOR OF HEALTH

MRS. JENNIE HANCOCK
HOUSEKEEPER

MISS MATTIE STANSEL
SUPERVISOR OF BUILDING

REV. E. K. McLARTY
CHAPLAIN

CLARA STAHL
REGISTRAR

MARY HUBBARD
OFFICE ASSISTANT

MRS. REUBEN R. ALLEY
LIBRARIAN

Collegiate Work

ENTRANCE REQUIREMENTS

The entrance requirements are expressed in units, a unit meaning a course of study in an academy or high school throughout an academic year, with recitations five times weekly; recitation periods being forty-five minutes in length. A student must present fourteen entrance units in order to be admitted to college as a full Freshman. However, a student presenting 10 units will be admitted as a conditioned Freshman, provided the remaining four units be made up within two years; and provided that three units be offered in English and two and a half units in Mathematics.

Eleven and one-half ($11\frac{1}{2}$) units are prescribed for all students, as follows:

English, 3 units.

History, 1 unit.

Mathematics, $2\frac{1}{2}$ units.

Latin, 3 units.

Modern Language, 2 units.

The remaining two and one-half ($2\frac{1}{2}$) units needed to make the required 14 units may be selected from the list of entrance subjects given below.

ENTRANCE REQUIREMENTS AND THEIR VALUE IN UNITS

✓ MATHEMATICS

1. College Algebra.
 - (a) To Quadratics. 1 unit.
 - (b) Quadratics through Progressions. $\frac{1}{2}$ unit.
2. Plane Geometry. 1 unit.
3. Solid Geometry. $\frac{1}{2}$ unit.
4. Trigonometry. $\frac{1}{2}$ unit.

LATIN

1. Grammar and Composition. 1 unit.
2. Cæsar (any four books on the Gallic War). 1 unit.
3. Cicero (six orations). 1 unit.
4. Vergil (six books of the *Æneid*). 1 unit.

For the work in Cæsar or Cicero an equivalent amount of Nepos and Sallust, and for the work in Vergil an equivalent amount of Ovid, may be substituted.

GREEK

1. Grammar and Composition. 1 unit.
2. Xenophon (first four books of the *Anabasis*). 1 unit.
3. Homer's *Iliad* (the first three books), with Prosody, and translation at sight. 1 unit.

FRENCH

1. One-half of Elementary Grammar, and 100 to 175 pages of approved reading. 1 unit.
2. Grammar completed, and 250 to 400 pages of approved reading. 1 unit.

SPANISH

The same requirements as in French.

GERMAN

1. One-half Elementary Grammar, and 75 to 100 pages of approved reading. 1 unit.
2. Elementary Grammar completed, and 150 to 200 pages of approved reading. 1 unit.

✓ HISTORY

1. General History. 1 unit.
2. Greek and Roman History. 1 unit.
3. Mediæval and Modern European History. 1 unit.
4. English History. 1 unit.
5. American History (Civics may be a part of this course). 1 unit.

Credit in History must be based on the time devoted to each course, not upon the ground covered. In estimating the value of a particular course the definition of a unit must be rigidly adhered to.

SCIENCE

1. Botany. 1 unit.

The preparation in Botany should include the study of at least one modern text-book, such as Bergen's "Elements of Botany," together with an approved laboratory notebook.

2. Zoology. 1 unit.

A course upon the same plan as that outlined for Botany.

3. Physics. 1 unit.

The study of a modern text-book, such as Carhart and Chute's "Physics," with a laboratory notebook covering at least forty exercises from a list of sixty or more.

4. Chemistry. 1 unit.

The preparation in Chemistry shall be upon the same general plan as that prescribed for Physics.

5. Physiography. 1 unit.

The course is upon the same general plan as that outlined for Botany.

6. Physiology. $\frac{1}{2}$ unit.

Text, with notebook and drawings.

✓ ENGLISH

1. Higher English Grammar. $\frac{1}{2}$ unit.

2. Elements of Rhetoric and weekly written compositions.
1 unit.

3. English Literature. $1\frac{1}{2}$ units.

The study of English Literature includes the special study of some works, and the reading of others, as laid down in the requirements of the National Conference on Uniform Entrance Requirements in English, as follows:

COLLEGE ENTRANCE REQUIREMENTS IN ENGLISH FOR 1912-1915
FOR 1912

No candidate will be accepted in English whose work is notably defective in point of spelling, punctuation, idiom, or division in paragraphs.

READING AND PRACTICE

A certain number of books will be recommended for reading, ten of which, selected as prescribed below, are to be offered for examination. The form of examination will usually be the writing of a paragraph or two on each of several topics, to be chosen by the candidate from a considerable number—perhaps ten or fifteen—set before him in the examination paper. The treatment of these topics is designed to test the candidate's power for clear and accurate expression, and will call for only a general knowledge of the substance of the books. In every case knowledge of the book will be regarded as less important than the ability to write good English. In place of a part or the whole of this test, the candidate may present an exercise book, properly certified to by his instructor, containing compositions or other written work done in connection with the reading of the books. In preparation for this part of the requirement, it is important that the candidate shall have been instructed in the fundamental principles of rhetoric.

GROUP I. (two to be selected): Shakspeare's *As You Like It*, *Henry V*, *Julius Caesar*, *The Merchant of Venice*, *Twelfth Night*.

GROUP II (one to be selected): Bacon's *Essays*; Bunyan's *The Pilgrim's Progress*, Part I; *The Sir Roger de Coverley Papers* in *The Spectator*; Franklin's *Autobiography*.

GROUP III (one to be selected): Chaucer's *Prologue*; Spenser's *Faerie Queen* (Selections); Pope's *The Rape of the Lock*; Goldsmith's *The Deserted Village*; Palgrave's *Golden Treasury* (First Series), Books II and III, with especial attention to Dryden, Collins, Gray, Cowper, and Burns.

GROUP IV (two to be selected): Goldsmith's *The Vicar of Wakefield*; Scott's *Ivanhoe*; Scott's *Quentin Durward*; Hawthorne's *The House of Seven Gables*; Thackeray's *Henry Esmond*; Mrs. Gaskell's *Cranford*; Dickens' *A Tale of Two Cities*; George Eliot's *Silas Marner*; Blackmore's *Lorna Doone*.

GROUP V (two to be selected): Irving's *Sketch Book*; Lamb's *Essays of Elia*; DeQuincey's *Joan of Arc* and *The English Mail Coach*; Carlyle's *Heroes and Hero Worship*; Emerson's *Essays* (Selected); Ruskin's *Sesame and Lilies*.

GROUP VI (two to be selected): Coleridge's *The Ancient Mariner*; Scott's *The Lady of the Lake*; Byron's *Mazeppa* and *The Prisoner of Chillon*; Palgrave's *Golden Treasury* (First Series), Book IV, with especial attention to Wordsworth, Keats, and Shelley; Macaulay's *Lays of Ancient Rome*; Poe's *Poems*; Lowell's *The Vision of Sir Launfal*; Arnold's *Sohrab and Rustum*; Longfellow's *The Courtship of Miles Standish*; Tennyson's *Gareth and Lynette*, *Lancelot and Elaine*, and *The Passing of Arthur*; Browning's *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Evelyn Hope*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *The Boy and the Angel*, *One Word More*, *Hervé Riel*, *Pheidippides*.

STUDY AND PRACTICE

This part of the examination presupposes the thorough study of each of the works named below. The examination will be upon subject-matter, form and structure. In addition, the candidate may be required to answer questions involving the essentials of English grammar, and questions on the leading facts in those periods of English literary history to which the prescribed works belong.

The books set for this part of the examination for 1912 will be: Shakspeare's *Macbeth*; Milton's *Comus*, *L'Allegro*, and *Il Penseroso*, or Tennyson's *Gareth and Lynette*, *Lancelot and Elaine*, and *The Passing of Arthur*; Burke's *Speech on Conciliation with America*, or Washington's *Farewell Address*, and

Webster's *First Bunker Hill Oration*; Macaulay's *Life of Johnson*, or Carlyle's *Essay on Burns*.

REQUIREMENTS FOR 1913, 1914 AND 1915

Preparation in English has two main objects: (1) command of correct and clear English, spoken and written; (2) ability to read with accuracy, intelligence, and appreciation.

ENGLISH GRAMMAR AND COMPOSITION

The first object requires instruction in grammar and composition. English grammar should ordinarily be reviewed in the secondary school; and correct spelling and grammatical accuracy should be rigorously exacted in connection with all written work during the four years. The principles of English composition governing punctuation, the use of words, paragraphs, and the different kinds of whole composition, including letter-writing, should be thoroughly mastered; and practice in composition, oral as well as written, should extend throughout the secondary school period. Written exercises may well comprise narration, description, and easy exposition and argument based upon simple outlines. It is advisable that subjects for this work be taken from the student's personal experience, general knowledge, and studies other than English, as well as from his reading in literature. Finally, special instruction in language and composition should be accompanied by concerted effort of teachers in all branches to cultivate in the student the habit of using good English in his recitations and various exercises, whether oral or written.

LITERATURE

The second object is sought by means of two lists of books, headed respectively *reading* and *study*, from which may be framed a progressive course in literature covering four years. In connection with both lists, the student should be trained in reading aloud and be encouraged to commit to memory some of the more notable passages both in verse and prose. As

an aid to literary appreciation, he is further advised to acquaint himself with the most important facts in the lives of the authors whose works he reads and with their place in literary history.

READING

The aim of this course is to foster in the student the habit of intelligent reading and to develop a taste for good literature, by giving him a first-hand knowledge of some of its best specimens. He should read the books carefully, but his attention should not be so fixed upon details that he fails to appreciate the main purpose and charm of what he reads.

With a view to large freedom of choice, the books provided for reading are arranged in the following groups, from which at least ten units are to be selected, two from each group:

GROUP I. The Old Testament, comprising at least the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther; the Odyssey, with the omission, if desired, of Books I, II, III, IV, V, XV, XVI, XVII; the Iliad, with the omission, if desired, of Books XI, XIII, XIV, XV, XVII, XXI; Virgil's *Æneid*. The Odyssey, Iliad and *Æneid* should be read in English translations of recognized literary excellence.

For any unit of this group a unit from any other group may be substituted.

GROUP II. Shakspere's *Merchant of Venice*; *Midsummer Night's Dream*; *As You Like It*; *Twelfth Night*; *Henry the Fifth*; *Julius Caesar*.

GROUP III. Defoe's *Robinson Crusoe*, Part I; Goldsmith's *Vicar of Wakefield*; either Scott's *Ivanhoe*, or Scott's *Quentin Durward*; Hawthorne's *House of the Seven Gables*; either Dickens' *David Copperfield*, or Dickens' *Tale of Two Cities*; Thackeray's *Henry Esmond*; Mrs. Gaskell's *Cranford*; George Eliot's *Silas Marner*; Stevenson's *Treasure Island*.

GROUP IV. Bunyan's *Pilgrim's Progress*, Part I; *The Sir Roger de Coverley Papers* in *The Spectator*; Franklin's *Autobiography* (condensed); Irving's *Sketch Book*; Macaulay's *Essays on Lord Clive and Warren Hastings*; Thackeray's *English Humorists*; *Selections from Lincoln*, includ-

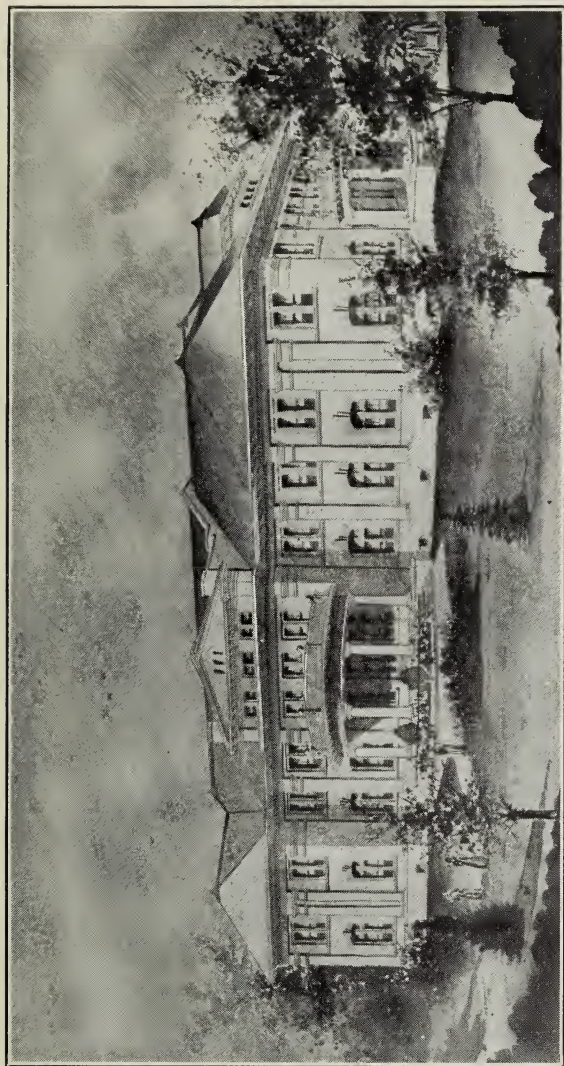
ing at least the two Inaugurals, the Speeches in Independence Hall and at Gettysburg, the Last Public Address, and Letter to Horace Greely, along with a brief memoir or estimate; Parkman's *Oregon Trail*; either Thoreau's *Walden*, or Huxley's *Autobiography and Selections from Lay Sermons*, including the Addresses on Improving Natural Knowledge, a Liberal Education, and a Piece of Chalk; Stevenson's *Inland Voyage* and *Travels with a Donkey*.

GROUP V. Palgrave's *Golden Treasury* (First Series), Books II and III, with especial attention to Dryden, Collins, Gray, Cowper, and Burns; Gray's *Elegy in a Country Churchyard* and Goldsmith's *Deserted Village*; Coleridge's *Ancient Mariner* and Lowell's *Vision of Sir Launfal*; Scott's *Lady of the Lake*; Byron's *Childe Harold, Canto IV*, and *Prisoner of Chillon*; Palgrave's *Golden Treasury* (First Series), Book IV, with especial attention to Wordsworth, Keats, and Shelley; Poe's *Raven*, Longfellow's *Courtship of Miles Standish*, and Whittier's *Snow Bound*; Macaulay's *Lays of Ancient Rome* and Arnold's *Sohrab and Rustum*; Tennyson's *Gareth and Lynette*, *Lancelot and Elaine*, and *The Passing of Arthur*; Browning's *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *Hervé Riel*, *Pheidippides*, *My Last Duchess*, *Up at a Villa—Down in the City*.

STUDY

This part of the requirement is intended as a natural and logical continuation of the student's earlier reading, with greater stress laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions. For this close reading are provided a play, a group of poems, an oration, and an essay, as follows:

Shakspeare's *Macbeth*; Milton's *L'Allegro*, *Il Penseroso*, and *Comus*; either Burke's *Speech on Conciliation with America*, or both Washington's *Farewell Address* and Webster's *First Bunker Hill Oration*; either Macaulay's *Life of Johnson*, or Carlyle's *Essay on Burns*.



Greensboro
Female College

PROPOSED NEW DORMITORY

REMOVAL OF ENTRANCE CONDITIONS

The College does not conduct a preparatory department. However, when a sufficiently large number of candidates, taking advantage of the allowance of four conditions, present themselves for enrollment as conditioned Freshmen, subordinate classes will be formed, notably in Mathematics and Latin, in order that the conditioned work may be done to the best advantage.

In French and in German the College has beginners' classes which are conducted for the pursuance of these subjects in the regular college course. It is possible, however, for conditioned Freshmen to make up some of their deficient units in these classes. Such work will count for them as entrance requirement work and not leading to graduation.

ACCREDITED SCHOOLS

A number of schools in the State have sent to the College well prepared students. On inspection of the courses of study of these schools we find that the requirements are such that a successful attendant on them is entitled to admission without examination to the Freshman class of the College.

The applicant should secure from the principal of her school a signed certificate stating, on the basis of the unit system, the amount of work she has done. This certificate should be presented to the President when application for registration is made. If the amount of work is sufficient she will be admitted without examination to the Freshman class. Certificate blanks may be secured on application to the President. Certificates from schools outside the State of North Carolina may be accepted by the President, provided such schools are accredited by their own state universities, or other institutions of similar rank.

We keep a list of schools within the State at present accredited by the College. This list will be revised each year, and to it will be added schools which give evidence of meeting the new standard entrance requirements.

REQUIREMENTS FOR GRADUATION WITH THE DEGREE OF BACHELOR OF ARTS

The course of instruction in Greensboro Female College leads to the Degree of Bachelor of Arts and embraces four years of work, sixteen hours a week being required each year.

The work required is as follows:

English, three years.

Mathematics, two years.

Latin, two years.

History, two years.

Science, two years.

Modern Languages, two years.

Philosophy, one year.

English Bible, four years.

Electives, six years.

The work may be stated in schedule form, thus:

FRESHMAN		Hours per Week	SOPHOMORE		Hours per Week
English	.....	3	English	.....	3
Math.	.....	3	Math.	.....	3
Latin	.....	3	Latin	.....	3
History	.....	3	French	}	3
French	}	3	or		
German			German		
Bible	.....	1	Bible	.....	1
		16	* Elective	.....	3
					16
JUNIOR		Hours per Week	SENIOR		Hours per Week
English	.....	3	Philosophy	.....	3
† History	.....	3	†† Physics	.....	3
† Chemistry I	.....	3	Bible	.....	1
Bible	.....	1	Electives	.....	9
Electives	.....	6			16
		16			

* The elective of the Sophomore year must be one of the three subjects, History II, Biology, or Chemistry I.

† Students who take History in the Sophomore year may substitute an elective for History in the Junior year.

†† Students who elect Chemistry I in the Sophomore year may take Chemistry II, or Physics I in the Junior year.

†† Students who take Physics in the Junior year may substitute an elective for Physics in the Senior year.

The electives open to Juniors are:

English IV, English V, Latin III, Latin IV, Mathematics III, Mathematics IV, History III, History IV, Political Science, Spanish I, French III, German III, Biology, Astronomy, Geology.

The electives open to Seniors are:

English VI, English VII, Latin IV, Latin V, Mathematics IV, Mathematics V, Mathematics VI, History III, History IV, Political Science, Spanish I, Spanish II, French IV, French V, German IV, German V, Geology, Astronomy, Chemistry II, Physics II, Philosophy II.

Courses of Instruction

DEPARTMENT OF ENGLISH

MR. CLARK
MISS GRAY

Instruction in English is so graduated that the student may work with increasing ability and be inspired by cumulative interest as she pursues the courses. English composition and interpretation of literature are given equal prominence.

For entrance requirements to this course see pages 11-16.

I. ENGLISH

1. Composition: Units of composition; structural elements of the composition; description; narration; exposition; and argumentation. Weekly themes are written; two long themes are required during the year.

2. Types of Literature: The letter, the short story, the novel, the essay, and the oration; the epic, the lyric, the ballad, and the drama. The aim of the course is to lay the foundation for later studies in both literature and composition, and to inspire an appreciation of good literature by an intensive study of interesting and representative types. Theme-writing will be based chiefly on types read.

Required of Freshmen. Both terms, three hours.

II. ENGLISH

1. Composition: Lectures; especial study of paragraph; weekly themes; two long themes during the year.

2. English Literature: A comprehensive study of the history of English Literature; the periods and general tendencies; collateral readings.

Required. Both terms, three hours.

III. ENGLISH

1. The Rise and Development of the Drama in England from the Miracle Plays through Marlowe.

2. Shakespeare: Five plays critically read in class; others read privately. During a part of the year three themes will be written weekly.

Required. Both terms, three hours.

IV. ENGLISH

1. English Literature, 1660-1745: Restoration and Queen Ann literature; a study of the Age of Dryden, and the Age of Pope. Rise and culmination of Classicism.

2. English Literature, 1745-1785: Beginning of the Romantic Movement in English Literature. A study of the poems of Chatterton, Blake, Collins, Gray and Cowper.

Elective. Both terms, three hours.

V. ENGLISH

1. A study of Prose Fiction: A careful reading of Morte d' Arthur, Arcadia, Euphues, Rosalind, New Atlantis, with some consideration of the prose of the seventeenth century.

2. English Novel: Its rise and development; readings and reports.

Elective. Both terms, three hours.

VI. ENGLISH

1. Romanticism in Nineteenth Century, 1785-1832: An intensive study of the poems of Wordsworth, Coleridge, Byron, Shelley, Keats, and Scott.

2. Victorian Age: A comprehensive study of the poems

of Tennyson, Browning, and Arnold, with some consideration of Morris, Rossetti, Kipling, and others.

Elective. Both terms, three hours.

VII. ENGLISH

1. Anglo-Saxon: An introductory course. During the first term a careful study of the grammar and syntax; wide reading in Anglo-Saxon prose.

2. Chaucer: Intensive study of the Canterbury Tales; minor poems read.

Elective. Both terms, three hours.

This course is designed for those who intend to pursue advanced work in English.

DEPARTMENT OF PHILOSOPHY

MR. CLARK

I. PHILOSOPHY

1. Psychology: This subject is treated from physiological, experimental, and dynamic points of view, with attention of the student directed especially toward the structure and function of the nervous system, sensation, perception, mental imagery, volition, association of ideas, and laws of mental life.

2. Ethics: The design of this course is to trace in broad outline the history of actual moral practices and ideals among mankind in various stages of civilization; to bring out the distinctive features of moral action, and to secure an insight into the principles underlying it.

Text-books.—McKenzie's Manual of Ethics; Thorndike's Elements of Psychology; reference to James, Titchener, Stout, and Angell.

Three hours a week. One year course. Required.

II. PHILOSOPHY

1. Logic: An introduction to the study of Logic.

2. History of Philosophy: A general account of the development of philosophic thought from the Greeks to Kant.

Three hours a week. One year course. Elective.

DEPARTMENT OF MATHEMATICS

MISS PEGRAM
MISS RUPERT

For requirements for entrance to Mathematics see page 9.

I. MATHEMATICS

1. Solid Geometry.

Text-book.—Wells' Solid Geometry.

2. Plane and Spherical Trigonometry.

Text-book.—Wells' Plane and Spherical Trigonometry.

Three hours. Required.

II. MATHEMATICS

1. Analytic Geometry.

Text-book.—Wentworth's Analytic Geometry.

2. Differential and Integral Calculus.

Text-book.—Smith's Elementary Calculus.

Three hours. Required.

III. MATHEMATICS

1 and 2. Differential and Integral Calculus.

Text-book.—Granville's Differential and Integral Calculus.

Three hours. Elective.

IV. MATHEMATICS

1. Theory of Equations.

Text-book.—Cajori's Modern Theory of Equations.

2. History of Mathematics.

Text-book.—Fink's History of Mathematics, supplemented by lectures.

Three hours. Elective.

V. MATHEMATICS

1 and 2. Differential Equations.

Text-book.—Johnson's Differential Equations.

Three hours. Elective. Open to those who have completed Course III.

VI. MATHEMATICS

1 and 2. Advanced Calculus: Introduction to the theory of functions of a real variable.

Lecture course with reference work.

Three hours. Elective. Open to those who have completed Course III.

ASTRONOMY

A Course in General Astronomy, designed to give the student a knowledge of the fundamental facts and laws of astronomy, and of the methods and instruments of modern astronomical research, supplemented by a study of the most important astronomical events of the current year.

Text-book.—Young's Manual of Astronomy.

Three hours a week. One year course. Elective.

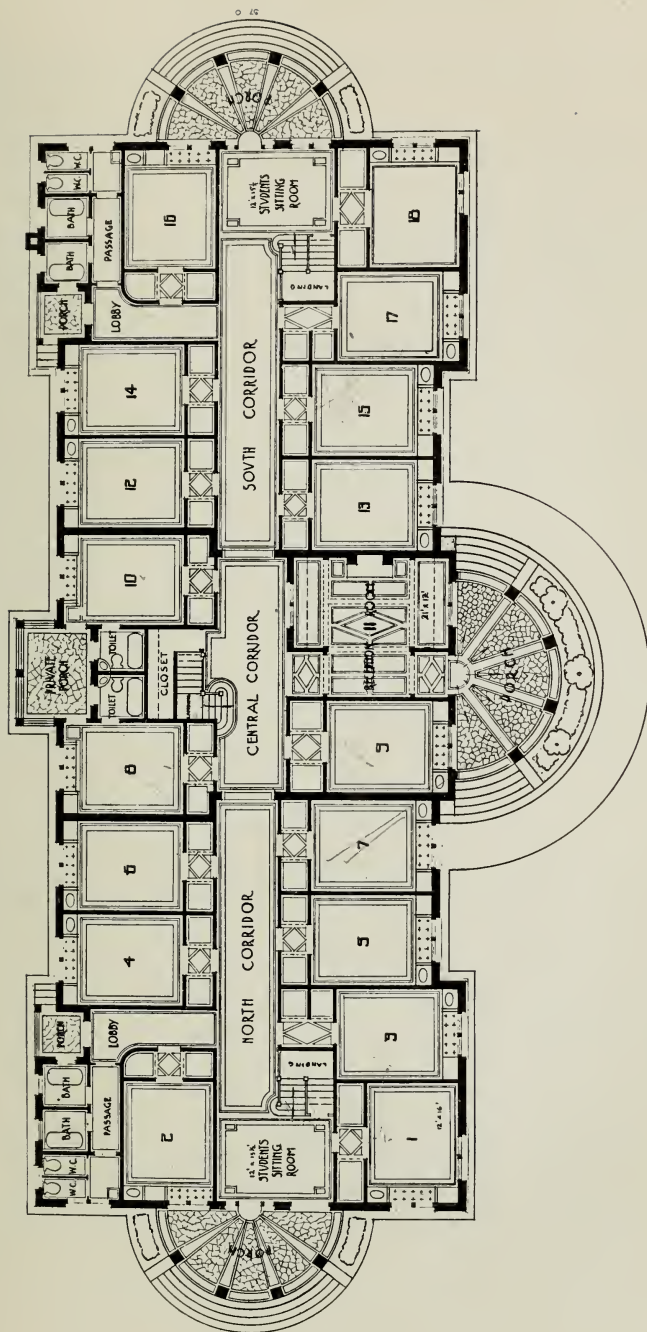
DEPARTMENT OF LATIN

MISS FISHER
MISS RUPERT

For requirements for entrance to Latin see page 10.

I. LATIN

1. Vergil, *Æneid*: Special attention is given to the quan-



FIRST FLOOR, PROPOSED NEW DORMITORY

Greensboro
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titative reading of the hexameter, to the literary influence of Vergil, his sources and models.

2. Tacitus, Minor Works: Agricola and Germania.

3. Translation at sight. Prose composition.

Text-books.—Vergil, *Æneid* (Knapp); Tacitus, *Agricola* and *Germania* (Gudeman); Allen and Greenough's *Latin Grammar*; Mather and Wheeler's *Latin Prose Writing*.

Three hours a week. Required.

II. LATIN

1. Horace, Odes and Epodes: Study of metres, including the scansion of odes read; contemporary history and special features of the poetry and personality of Horace.

2. Livy: Selections from Books I, XXI, and XXII. Study of Livy's style and Livy as a historian.

3. Translation at sight, and prose composition based on Cicero and Livy.

Text-books.—Horace, Odes and Epodes (Shorey); Livy, Books I, XXI, and XXII (Wescott); Allen and Greenough's *Latin Grammar*.

Three hours a week. Required.

III. LATIN

1. Horace, Satires and Epistles: Roman life as presented by Horace; history of the development of Roman satire.

2. Juvenal, Satires: Rome of the first century.

3. Roman Comedy: Plautus, *Captivi*; Terence, *Andria*. Study of metres and style; the development of Roman comedy; Roman dramatic performances.

4. Translation at sight. Latin Literature through the Augustan period, with papers on assigned topics.

Text-books.—Horace, Satires and Epistles (Rolfe); Juvenal, Satires (Egbert and McCrea); Plautus, *Captivi* (Elmer); Terence, *Andria* (Fairelough).

Three hours a week. Elective.

IV. LATIN

1. Catullus, and selected elegies of Propertius and Tibullus.

2. Letters of Cicero and Pliny. Cicero as a private individual and as a politician; his relations with Cæsar and Pompey. Pliny's correspondence and relations with Trajan. The letter as a form of literature.

3. Advanced Prose Composition. Latin Literature of the Empire.

Text-books.—Catullus (Merrill); Propertius (Postgate); Tibullus (Smith); Letters of Cicero (Abbott); Letters of Pliny (Holbrooke).

Three hours a week. Elective.

V. LATIN

1. Lucretius: De Rerum Natura. Epicureanism as set forth by Lucretius.

2. Seneca: Hercules Furens and Medea. History of Roman Tragedy.

Text-books.—Lucretius (Kelsey); Seneca (Hurst and Whiting).

Three hours a week. Elective.

DEPARTMENT OF SPANISH

MISS FISHER

I. SPANISH

1. Grammar and composition.

Text-book.—Hill and Ford's Spanish Grammar.

2. Reading: Ramsey's Spanish Reader; Alarcon's El Capitán Veneno or Novelas Cortas; Moratin's El Sí de las Niñas.

3. Spanish Conversation: Careful attention is given to

the study of Spanish idioms and simple expressions of everyday life.

Three hours a week. Elective.

II. SPANISH

1. Grammar and Composition.

Text-books.—Hill and Ford's Spanish Grammar; Ford's Spanish Composition.

2. Reading: Selections from Cervantes' Don Quixote; Lope de Vega's La Estrella de Sevilla; Calderon de la Barca's La Vida es Sueño; Tirso de Molino's Don Gil de las Calzas Verdes; Fernan Caballero's La Familia de Alvareda.

3. Conversation and Spanish Literature.

Three hours a week. Elective.

DEPARTMENT OF FRENCH

MR. LAHSER
MISS GRAY

I. FRENCH

1. Grammar and Composition; Conversation, Dictation, and Translation at sight.

Text-book.—Beginners' French, by François.

2. Reading: Selections from modern French prose and poetry.

Three hours a week. Required if German is offered for entrance.

II. FRENCH

1. Grammar and Composition; Conversation, Dictation, and Translation at sight.

Text-book.—Fraser and Squair's French Grammar.

2. More extensive reading from the following authors: Daudet, Scribe, Merimée, Fontaine, and French lyrics.

Three hours a week. Required if German is offered for entrance.

III. FRENCH

1. Classic French Literature: Study of the drama. Selected works from Racine, Fénelon, Mme. de Sévigné and Molière.

2. History of French Literature: This course will be given in the French language.

Text-books.—Delphine Duval's *Petite Histoire de la Littérature Française*, and Weill's *Historical French Reader*.

Three hours a week. Elective.

IV. FRENCH

1 and 2. Nineteenth Century Prose: Chateaubriand, Lamartine, Hugo, Vigny, Musset, Dumas, Gautier, Sand, Stendhal, Balzac, Loti, Rostand.

Three hours a week. Elective.

V. FRENCH

1. A course designed for pupils specializing in French, with a view to qualifying themselves as teachers. Rapid reading and translation, emphasis on Grammar and Conversation.

2. Original work in Composition.

Three hours a week. Elective. Open to students who have completed Course III, or Course IV.

DEPARTMENT OF GERMAN

MR. LAHSER

I. GERMAN

1. Grammar and Composition; Dictation, Conversation.

Text-book.—Vos's Essentials of German.

2. Reading: Ernstes and Heiteres, Schrakamp; Wildenbruch's Das edle Blut; Ernst Eckstein's Der Besuch im Karzer; v. Hillern's Höher als die Kirche.

Three hours a week. Required if French is offered for entrance.

II. GERMAN

1. Grammar and Composition; Dictation, Conversation, Translation at sight.

Text-books.—Thomas's Practical German Grammar. Pope's German Composition.

2. Reading: Lessing's Nathan der Weise; Ernst, Freytag; German Students' Manual of the Literature, Land, and People of Germany, by Holzwarth.

Three hours a week. Required if French is offered for entrance.

III. GERMAN

1. Original work in German Composition.

Reference-book.—Von Jagemann's Elements of German Syntax.

2. Classic Literature: Goethe's Hermann und Dorothea (v. Minckwitz); Schiller, Heine, Lessing.

Three hours a week. Elective.

IV. GERMAN

1. History of German Literature.

2. Goethe and his Time, with detailed study of his representative works.

Three hours a week. Elective.

V. GERMAN

1. Literature of the Nineteenth Century: Hebbel, Grillparzer, Richard Wagner, Hauptmann, Sudermann, and others. This course is designed for pupils specializing in German, with a view to qualifying themselves as teachers.

Three hours a week. Elective. Open to students who have completed Course III, or Course IV.

DEPARTMENT OF HISTORY

MISS CLARKE

I. HISTORY

This course in English History is regarded as of paramount importance. England is considered as a typical country of Western Europe, as the mother-country of our own, and the foremost in modern civilization. The course includes careful reading of historical documents and written reports upon a wide range of collateral reading.

Text-books.—This course is based upon Green's History of the English People, Traill's Social England, and McCarthy's History of Our Own Times. Some standard text-book is prescribed, to unify the work.

Three hours a week. Required.

II. HISTORY

This course is devoted to European History from Charlemagne's time to the close of the Religious Wars.

1. Mediæval Europe: A rapid survey of the transition from the ancient to the mediæval world; the growth of the Christian Church; the feudal system; the founding of the

Holy Roman Empire; mediæval culture; the beginnings of the modern states and civilizations.

2. The Renaissance and the Reformation: The Renaissance and its relation to the Middle Ages; the beginnings of modern science; the Reformation in Germany and other European countries; the Catholic Reformation; the Religious Wars.

3. Modern Europe: Struggle in England for Constitutional Government; causes and course of the French Revolution; Europe and Napoleon; the Congress of Vienna; Europe today.

Text-books.—Robinson's Western Europe, supplemented by required readings and reports.

Three hours a week. Required.

III. HISTORY

The Development of Modern Europe: Times of Louis XIV; rise of Russia and Prussia; the struggle between France and England for world supremacy; the causes and events of the French Revolution; the Napoleonic Wars; the beginnings of the Constitutional Government of the European States; the unification of Germany and Italy; the expansion of Europe in the Nineteenth Century.

Text-books.—Robinson and Beard's Development of Modern Europe, supplemented by readings in Modern European History; library readings and reports.

Three hours a week. Elective.

IV. HISTORY

American History: Period covered from organization of the Provisional Government under the Articles of Confederation to present time. Emphasis is laid upon constitutional development; influence of economic and social conditions upon the political system and the territorial expansion of the United States. The work is conducted largely by written reports and

essays of the students as the results of their investigations of all available sources.

Three hours a week. Elective.

DEPARTMENT OF POLITICAL SCIENCE

MISS CLARKE

In this course it is designed to familiarize the student with the fundamental principles of Political Economy and some of the leading facts in the economic history of the United States. Economic principles are discussed with regard to American conditions, and their workings are illustrated by frequent references to American experience.

Text-books.—Laughlin's Political Economy; Coman's Industrial History of the United States.

Three hours a week. Elective.

DEPARTMENT OF SCIENCES

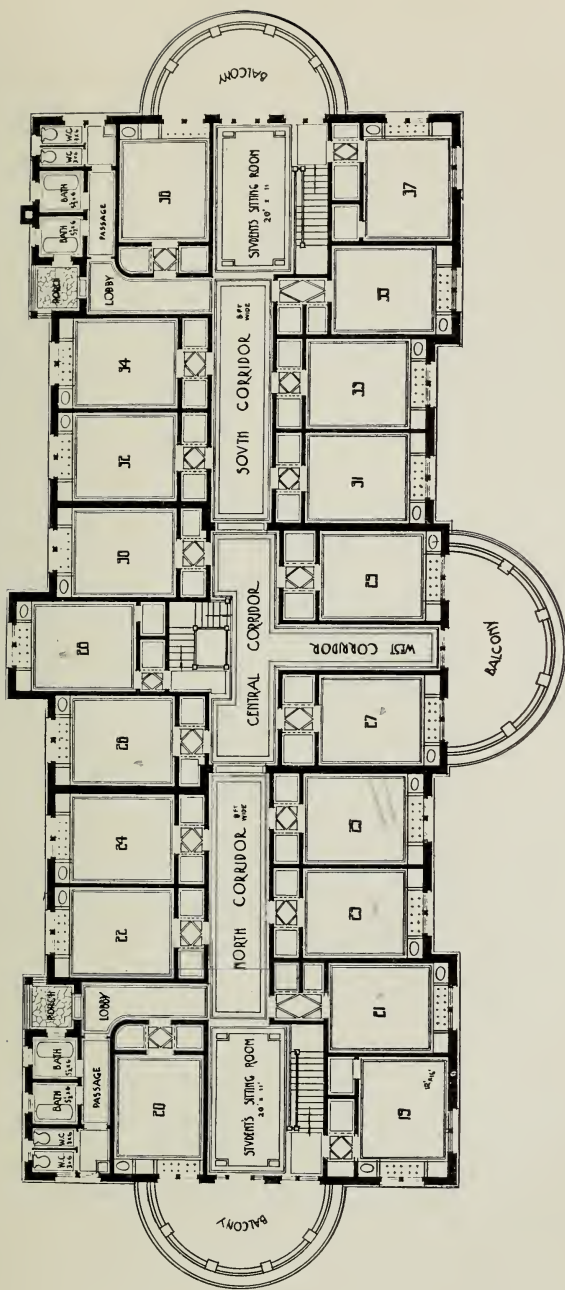
CHEMISTRY AND PHYSICS

MISS JONES

Instruction is given by lecture, demonstration, and laboratory work. No previous work in chemistry is required. The intent of the courses in Chemistry is to give the student a thorough understanding of chemical phenomena by means of class-room work and wide experimentation in the laboratory.

I. CHEMISTRY

1. General Inorganic Chemistry: The history, occurrence, properties, and preparation of the important metallic and non-metallic elements.



SECOND FLOOR, PROPOSED NEW DORMITORY

Greensboro
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Laboratory, two hours a week.

Laboratory fee, \$5.00.

Text-book.—Newell's College Chemistry.

Three hours a week. Required.

II. CHEMISTRY

1. Qualitative Analysis: Discussion of the uses of common reagents in the determination of inorganic substances; separation and determination of solutions by groups. Ample practice in identifying unknown substances is given to each student.

2. Organic Chemistry: The relations and transformations of the chief series of hydrocarbons and their compounds are studied.

Laboratory, four hours a week.

Laboratory fee, \$5.00.

Text-books.—Jones' Junior Course in Chemistry; Remsen's Organic Chemistry.

Three hours a week. Elective.

I. PHYSICS

This course includes Elementary Mechanics, Sound, Light, Heat, Electricity, and Magnetism. Instruction is given by lectures and text-books, with illustrative experiments and numerical problems. The student is expected to perform simple quantitative experiments, of which written reports are submitted.

Laboratory, two hours a week.

Laboratory fee, \$2.50.

Text-books.—To be selected.

Three hours a week. One year course. Required.

II. PHYSICS

Advanced course in Mechanics, Sound, Light, Heat and Electricity, presented mainly from an experimental standpoint.

Laboratory, four hours a week.

Laboratory fee, \$2.50.

Text-books.—Millikan's Mechanics; Molecular Physics and Heat; Millikan and Mills' Electricity, Sound and Light.

One year course. Elective.

DEPARTMENT OF BIOLOGY AND GEOLOGY

MISS WILSON

GENERAL BIOLOGY

This course includes the study of both animal and vegetable morphology and physiology. The lower forms of life are studied under the microscope; a number of higher forms are dissected. Groups of plants are also studied and classified. Human physiology receives special attention.

Compound and dissecting microscopes and other necessary apparatus are provided.

Three hours a week. Elective.

GEOLOGY

Dynamical, Structural, and Historical Geology.

Class room work is supplemented by field trips and the examination of specimens of rocks and fossils. Attention is given to crystallography and the physical properties of minerals.

Three hours a week. Elective.

DEPARTMENT OF ENGLISH BIBLE

MISS BUMPAS

I. BIBLE

The Pentateuch. *One hour a week. Required.*

II. BIBLE

Old Testament. *One hour a week. Required.*

III. BIBLE

The Life of Christ. *One hour a week. Required.*

IV. BIBLE

Acts and Epistles. *One hour a week. Required.*

Optional Studies

Music, Drawing, Painting, Expression, Bookkeeping, Typewriting, and Stenography, for which extra charges are made, are taught at the option of parent or guardian, and in such a way as to impede as little as possible the progress of the pupil in her regular studies. No pupil is allowed to commence one of these branches, or having commenced, to discontinue it, without the permission of the President, given at the request of the parent or guardian.

All resident special students are required to take as a minimum amount of work in the Literary Course, English, Bible, and two other studies, which may be optional.

SCHOOL OF MUSIC

F. W. KRAFT, DIRECTOR

The department aims to lay a foundation of musical knowledge that shall lead to a rational appreciation of the art of music, and add a cultural element to a general education.

Here the systematic arrangement of practice, the regular hours and the stimulus of a studious atmosphere are conducive to good work and corresponding achievement. The reaction of the general educational spirit upon the quality of the musical work is most helpful. No greater mistake can be made in the education of a young woman than to suppose that music alone can yield substantial culture or character, or that it is sufficient in itself.

PIANO COURSE

The object of the department is to aim to the highest in music; to cultivate the student's ear for the very best literature.

Modern systems of technique, with appropriate exercises and studies; inventions, preludes and fugues, sonatas of the classic and romantic period, concert-pieces by the great masters of the nineteenth century, compositions of the modern schools, are all used so as to be conducive to the end to be accomplished.

PIANOFORTE CURRICULUM

GRADE I

To be supplied by the Director.

REQUIRED WORK BEFORE TAKING FINAL EXAMINATION—

GRADE II

* 3 Little Preludes	<i>J. S. Bach</i>
* 3 Two-part Inventions	<i>J. S. Bach</i>
* 2 Songs Without Words	<i>Mendelssohn</i>
* 2 Sonatas	<i>Haydn</i>
* 1 Sonata	<i>Mozart</i>
* 1 Sonatina (op. 49, No. 1 or No. 2)	<i>Beethoven</i>
5 pieces from op. 68 (excluding Nos. 1 to 16), or op. 15, or op. 124	<i>Schumann</i>
2 Preludes and 1 Nocturne	<i>Chopin</i>
The Combat	<i>Heller</i>
Arabesque	<i>Heller</i>
or Albumleaf	<i>Grützmacher</i>
Solfeggietto	<i>Em. Bach</i>
or Gipsy Rondo	<i>Haydn</i>
The Butterfly	<i>Merkel</i>
or Serenade	<i>Sinding</i>
Song of the Rushes	<i>Seeling</i>

REQUIRED WORK—GRADE III

* 3 Three-part Inventions	<i>J. S. Bach</i>
* 2 Little Fugues	<i>J. S. Bach</i>

* See note, end of Grade IV.

- * 2 Songs Without Words *Mendelssohn*
 or 2 Musical Sketches (Posthumous) *Mendelssohn*
 or 2 Numbers from op. 16 *Mendelssohn*
- * 1 Sonata *Mozart*
- * 1 Sonata *Beethoven*
- * 1 Variations in B flat *Handel*
 or 3 Numbers from Suites *Handel*
 or Gavotte and Variations in G *Handel*
- 1 Nocturne and 1 Waltz *Chopin*
- Fantasie, op. 25, No. 3 *Sinding*
 or Barcarolle Militaire *Reinhold*
- Caprice in C *Foote*
 or Scherzino, op. 39 *MacDowell*
- Polonaise, op. 40, No. 1, in A *Chopin*
- Sonata in A or Toccata *Paradies*
 or Le Coucou *Daquin*
- Prelude in C sharp minor *Rachmaninoff*
 or Grillen *Schumann*

REQUIRED WORK—GRADE IV—GRADUATION

- * 3 Preludes and Fugues from the 48, also analyzed, *J. S. Bach*
- * 3 Numbers from English or French Suites or
 Partitas *J. S. Bach*
- * 1 Selection *Scarlatti*
- * 2 Sonatas *Beethoven*
 1 Sonata *Schubert*
 1 Impromptu, or 1 Rondo, or 1 Polonaise *Chopin*
 1 Selection *Tschaikowski*
 1 Selection *MacDowell*
- By the Sea *Neupert*
 or Gondola *Henselt*
- Prelude, E minor (Posthumous) *Mendelssohn*
 or Les Arpègges *Mayer*
 or Ondine, op. 1 *Rubinstein*
- If I were a Bird *Henselt*
 or Arabesque, A flat *Leschetizki*

* See note, end of Grade IV.

Cavalier Fantastique	<i>Godard</i>
Holberg Suite	<i>Grieg</i>
or Sonata, op. 7	<i>Grieg</i>
Papillons	<i>Schumann</i>
or any five pieces from op. 12, 18, 21, 28, 32, 82, 99.	
Love Dream No. 3	<i>Liszt</i>
or Impromptu	<i>Liszt</i>
or Rhapsody No. 11	<i>Liszt</i>
or Gondoliera	<i>Liszt</i>
or Spinning Song	<i>Wagner-Liszt</i>
2 Etudes	<i>Chopin</i>
1 Selection	<i>Rubinstein</i>
Lorelei	<i>Seeling</i>
or Prelude, A flat	<i>Sinding</i>
Etude, B flat, op. 104, Bk. 11, No. 1	<i>Mendelssohn</i>

NOTE.—Students entering for Grades III or IV must, in addition to the numbers on the list, have prepared those items in the previous grades that are marked with an asterisk.

VOICE

The practice of the art of singing demands an erect position of the body, and the proper use of the vocal organs and the breathing apparatus. Hence voice training has a real value, hygienically as well as musically. The improper use of the vocal organs not only prevents the hygienic benefits, but may injure the voice.

True cultivation of the voice consists in the development of pure tone, and its easy, natural use and control in singing. Correct use of the breath, intonation, attack, legato, accent, phrasing and enunciation are the leading features of technical drill.

Neither the so-called method of the Italians nor that of the Germans is used exclusively; but by the adoption of what are believed to be the best features of all methods, as well as by the use of discriminating judgment as to any peculiar needs of the particular voice under treatment, we endeavor to carry forward the formation and development of the singing

voice. At the same time a higher ideal than the perfection of mere technical skill is aimed at, viz.: a musicianly style of singing, and all that is implied in the broad term "interpretation", together with a thorough appreciation of the best works of the great masters, both new and old.

Thus we hope to prepare our pupils for successful teaching, for positions in church choirs, and for concert, and through them to advance the cause of artistic singing.

CURRICULUM VOCAL DEPARTMENT

GRADE I

Oral Technics: Breath control, voice placing, tone production.

Concone's Solfeggi, op. 9, for medium and high voices.

Concone's Solfeggi, op. 17, for bass-baritone voices.

The Solfeggi by the old Italian masters.

Songs especially suited to the capacity and needs of the individual pupil.

GRADE II

Oral Technics: Voice development.

Salvatore Marchesi's Italian Studies for the development of messa-di-voce, portamento; diatonic and chromatic scales, triplets, arpeggio; appoggiatura, mordant, staccato, and simple trill.

Songs suited to the requirements of the individual pupil.

GRADE III

Oral Technics extending through the complete range of voice.

Guercia's Exercises for flexibility and velocity.

English Ballads.

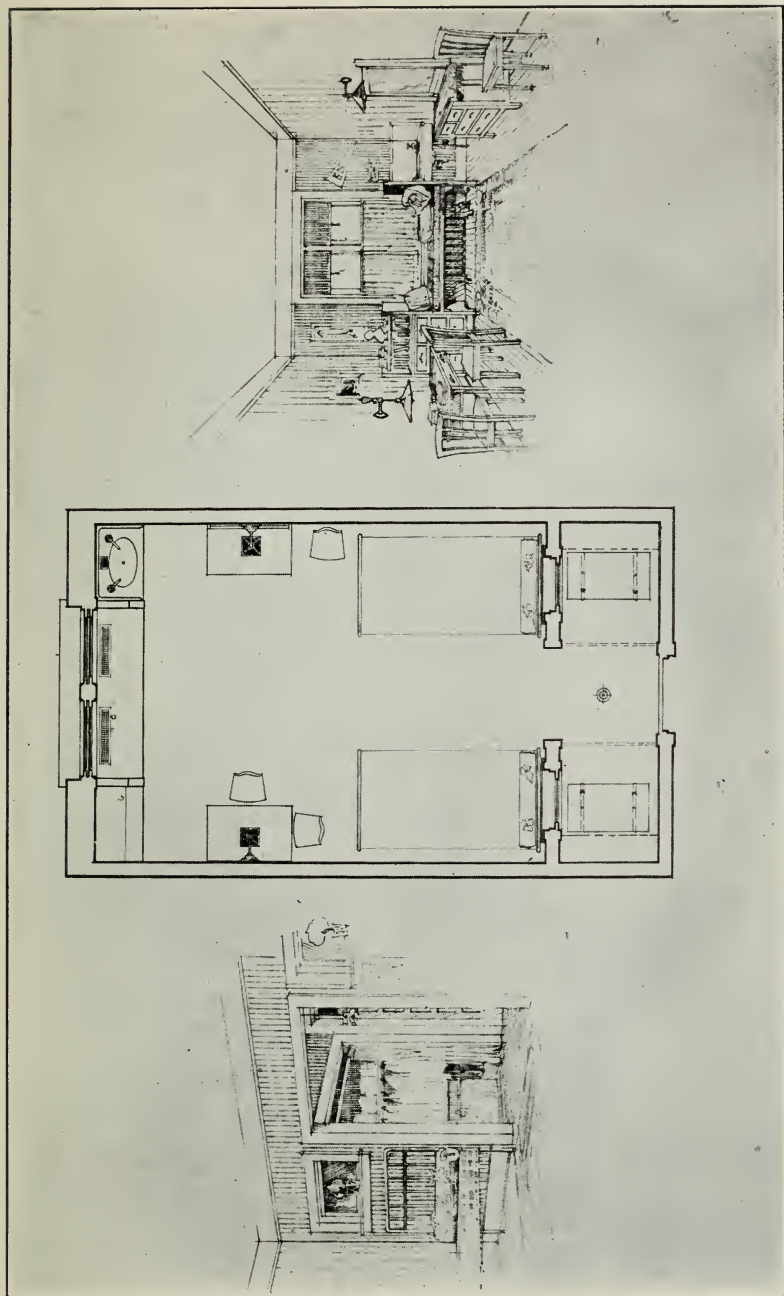
Songs by Schubert,

Schumann,

Haydn,

Grieg,

Franz.



DETAIL OF STUDENTS' ROOM, PROPOSED NEW DORMITORY

Greensboro
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Arias from Messiah	<i>Handel</i>
The Seasons and Creation	<i>Haydn</i>
Elijah and St. Paul	<i>Mendelssohn</i>
Holy City	<i>Gaul</i>
Stabat Mater	<i>Rossini</i>
German diction, or French diction, or Italian diction.	

GRADE IV—GRADUATION

Oral and Book Technics.

Classical Songs: French,
Italian,
English,
German.

Arias from Italian, French and German operas.

Arias from great oratorios.

Songs: Modern French, English, German, Russian and Scandinavian.

A pronouncing and reading knowledge of French, or German, or Italian.

ORGAN

Students who enter this department must have had at least two years of piano. The aim of this department is to fulfill the especial requirements for divine service playing and concert work. Throughout the course due attention is given to registration.

CURRICULUM ORGAN DEPARTMENT

GRADE I

C. H. Rink's Organ School; Dudley Buck's Pedal Studies; Albrechtsberger's Trios; Bach's Two Part Inventions, arranged as trios by Max Reger and Karl Straube; smaller pieces in the Romantic style.

GRADE II

Chadwick's Canonic Studies; the larger Preludes and Fugues of Bach; Sonatas by Mendelssohn, Merkel, Rhein-

berger, Guilmant; larger compositions by Handel, Merkel, Rheinberger, Saint-Sæns, Dubois, Semmens, Guilmant, Best, Buck, Paine, Whiting, Foote, and others.

GRADE III—GRADUATION

The Great Preludes and Fugues of Bach; Sonatas by Bach, Ritter, Rheinberger, Guilmant; concert pieces by Widor, Hollins, Franck, Thiele, Lemare, Middelschulte, Reger, and others.

HARMONY

The subject of Harmony requires two years to complete the courses in classes.

The work done in this course will teach the pupil the following:

1. To use a given motive (musical thought) in forming a symmetrically well designed two-period song form, applying therein the proper cadences at the end of each phrase, and showing originality in the construction of her accompaniment.

2. To analyze any given piece of music, according to its structure in rhythm, chords and melody.

3. To define, as far as her natural ability will permit, any sounded harmonic structure according to the correlations of each single sound heard.

4. To modulate acceptably and interestingly from any given key into another according to the character and function of each of the given keys.

The requirements for this course are:

A good working knowledge of the elements or rudiments of all the materials used in musical literature, such as notation, rhythm, scales, and signs of phrasing. If this is not previously obtained, half a year's course (Preparatory) is offered to the pupil in addition to the two years' course described above. As Harmony is well considered the grammar of music, it is wise for every aspiring student of music to become proficient in this fundamental study.

The study of the Theory of Music lends itself easily to

instruction by correspondence. Written corrections (in red ink), suggestions for study, and general recommendations will make it impossible for the student to go far astray; and above all the interest in the work will be held throughout the course.

We offer the above course by correspondence.

MUSICAL HISTORY

The work in Musical History is done in classes.

Text-books.—Baltzell, supplemented by library work.

RECITALS

Concerts and recitals, free to the public, will be given by members of the Faculty of the Music Department, and will be supplemented by occasional concerts by other musicians. Students' recitals will occasionally be given, and those competent will be asked to prepare entire programs.

SPECIAL STUDENTS

Special students will be expected to study Harmony and Musical History. All students in the Music Department will be required to belong to the chorus class.

DIPLOMAS

Students will not be considered candidates for graduation until they have given evidence of the requisite musical ability, and of having successfully pursued a course of literary study equivalent to that provided by the better class of high schools.

At least one year must be spent here. Two years Harmony, one year Counterpoint, two years Musical History, are required for piano students, together with a thesis of not less than 2,500 words, and a full recital program. Voice students must have two years Musical History, two years Harmony, one year Counterpoint, two years Piano Work, together with the thesis and recital program.

Three years of Theory Work is required for organ ; two of Harmony and one of Counterpoint ; also two years of Musical History. For graduation the thesis and recital are required as in other departments.

Candidates for graduation in both the Literary and Music Courses will be granted six hours credit on their theory work in music towards the A. B. degree.

ENLARGEMENT OF MUSIC DEPARTMENT

It is the purpose of the present management of the College not only to continue the policy pursued throughout the past of its history in keeping Greensboro Female College abreast of the best institutions of its class in the high character of its musical education, but to enlarge its facilities for still more extended opportunities for the study of music in all its branches.

As an earnest of this purpose there have been several important additions made in the department.

Hereafter instruction will be given on the pipe organ, violin, and other instruments ; also an advanced course in Harmony, Counterpoint and Musical Composition will be arranged for those who may desire this advantage.

DEPARTMENT OF EXPRESSION

MISS MITCHELL

The Department of Expression is designed to teach expression as an art, based upon the laws of nature, and to give a practical and systematic training in development according to these laws.

Practical training and creative work form the basis of the course in Expression. The work of each student is carefully selected and systematized, according to individual needs. The student is led to realize her powers and possibilities, and given such training as will best develop her individuality.

Students suffering from speech defects will receive careful training for the cure of their impediments. Special attention will be given to articulation and pronunciation, according to the needs of the student.

All students meet in class once a week for work on problems and practice of exercises, criticisms on recitations, and general ensemble work. In addition to this the students meet together once a month in a dramatic club. Occasionally students' recitals are given.

The course in Expression is divided into two groups,—Teachers' Course and Public Readers' Course. Each of these groups comprises three years' work. The Teachers' Course calls for special study of methods, and of the place of Expression in education. Teachers' diplomas will be awarded to students who successfully complete this course, and pass satisfactory examination in English Language, and Literature, and Philosophy, as prescribed in the Senior year of the regular college course. The Public Readers' Course concentrates on dramatic study. Public Readers' diplomas will be awarded to those who successfully complete this course. The student must possess marked ability in original work and characterization. Each graduate must give at least one recital during the year. A thesis of 1,500 words is required of each graduate.

TEACHER'S COURSE

FIRST YEAR

1. Vocal Training. The voice is developed not merely by technical exercise, but by awakening right action of the mind. Correct method of breathing. Development of Articulation. Training of the ear.

2. Training of the Body. Physical development. Harmonic Gymnastics. Control of the body as an instrument of expression. Development of Responsiveness.

3. Vocal Expression. Thinking is awakened and its processes studied. No mechanical or imitative methods are

allowed, and the student is taught to use her own creative powers. Study of Narration.

Text-books.—Classics for Vocal Expression, and Foundations of Expression, S. S. Curry.

4. English Language and Literature. (As prescribed in regular Sophomore year.)
5. One year French or German.
6. Recitations and abridgments from the best literature.

SECOND YEAR

1. Vocal Training. Openness and freedom of tone. Technical practice and flexibility.

2. Training of the Body. Harmonic Gymnastics.

3. Vocal Expression.

a. Processes of thinking in relation to the modulations of the voice. Study of Lyrics.

Text-books.—Foundations of Expression and Lessons in Vocal Expression, S. S. Curry.

b. Nature and characteristics of the imagination and its function in the vocal interpretation of literature.

Text-book.—Imagination and Dramatic Instinct, S. S. Curry.

4. Pantomimic Expression. The nature and meaning of the agents of the body are carefully studied, and the expression of thought and feeling developed by practical problems. Dramatic action.

5. English Language and Literature. (As prescribed in the regular Junior year.)

6. Recitations. Abridgments from standard works, and scenes from Shakespeare.

THIRD YEAR

1. Vocal Training. Agility of voice. Range of voice in reading and speaking. Resonance and tone-color.

2. Vocal Expression. Voice problems, extemporaneous speaking and discussion.

Text-book.—Imagination and Dramatic Instinct, S. S. Curry.

3. Pantomimic Expression. Relation of harmonic training to expression. Characterization. Problems in pantomime.

4. Province of Expression. A study of the general character of expression.

Text-book.—Province of Expression, S. S. Curry.

c. History of pedagogical principles and methods as applied to the teaching of expression.

5. Philosophy. (Regular Senior course.)

6. English Language and Literature. (As prescribed in regular Senior year.)

7. Abridgments for recitation from standard works, and scenes from Shakespeare.

PUBLIC READER'S COURSE

FIRST YEAR

1. Vocal Training—Training of the Body. Vocal and pantomimic expression. (As prescribed in first year, Teachers' course.)

2. Extemporaneous speaking, discussion and criticism.

3. English Language and Literature. (As prescribed in regular Sophomore year.)

4. One year French or German.

5. Creative rendering. Awakening of dramatic and literary ideals. Study of the monologue.

SECOND YEAR

1. Vocal and Pantomimic Training and Expression. (As prescribed in the second year, Teachers' course.)

2. Technique of the Drama.

3. Abridgments from standard works.

4. English Language and Literature. (As prescribed in Junior year.)

5. Characterization and impersonation.

THIRD YEAR

1. Vocal and Pantomimic Training and Expression. (As prescribed in the third year, Teachers' course.)
2. Dramatizations and abridgments.
3. Dramatic rehearsal.
4. Dramatic analysis. Special study of Shakespeare.
5. Forms of the dramatic.
6. Public reading as an art.

DEPARTMENT OF ART

MISS ELIZABETH PORTER

We have in the College one of the largest and best equipped art studios to be found in the South, and our course of study is identical with that prescribed by the best northern and foreign art schools. Drawing is taught from geometrical figures, casts of ornament and foliage, casts from the antique, life-masks, and also from the living model and nature. The purpose of this school is to furnish the best facilities for those who desire to pursue an extended course of practical instruction in the several branches of Drawing, Painting, Modeling and their correlated subjects. Special attention is given to Composition and Sketching. Indeed, it is our purpose greatly to increase the thorough and serious study of art.

Pupils may enter at any time during the session.

The Studio is open daily during school hours, and no limit is placed upon the time during which a student may work.

All work done in the Studio must be left in the College until after the art exhibit at commencement.

BUSINESS DEPARTMENT

MISS MARTHA S. DOZIER

The Business Department embraces three branches of study—Stenography, Typewriting, and Bookkeeping. The great object of this work is to prepare girls for actual business; in other words, to enable them to make their own living, should it become necessary. The course can be completed in one year by the average pupil. At the close of the year the young lady receives a certificate stating her grade in accuracy and ability. This is of great benefit to her in securing a situation.

English is taught in this department in the regular college class, and each student will be required to take this subject unless her work shows proficiency therein. Particular emphasis is placed upon spelling.

We do not guarantee positions, but have never had any trouble in placing our students in good positions. As a rule we have more places than applicants.

STENOGRAPHY

The Isaac Pitman System of Phonography is used. The student occupies the first few weeks in learning the principles of this system. Simple dictation is introduced after a few lessons. All during the course the principles are reviewed at regular intervals. This method secures a mental drill and a degree of accuracy that is invaluable to the student.

The daily dictation is composed of actual letters from different lines of business, such as wood and coal, furniture, paper and printing, loans and collections, lumber, building and loan, hardware, wholesale grocery, dry goods, railroad, also extracts from newspapers, magazines, and stock reports. In addition to this, the student has a thorough drill in legal forms, contracts, specifications, leases, etc., is taught to manifold, direct envelopes, fold letters, file, and to look after the matters that usually come up in an office.

TYPEWRITING

Great care is taken from the first lesson to have the student do absolutely correct work. Everyone is required to learn the mechanism of the machine, to clean and oil it thoroughly. The Touch System of Typewriting is taught.

ENGLISH

It is absolutely necessary for a stenographer to have a working knowledge of the English language. Unless an applicant for the Business Department can stand a satisfactory test on this subject she will be required to study it in the regular college classes, without extra cost.

BOOKKEEPING

The study of bookkeeping is taught in such a practical way that the student feels from the first that she is in an actual office and not taking a study. Each student has her own desk and set of books. She handles money, notes and drafts, makes her own deposits in the bank and draws her own checks. The double-entry system of bookkeeping is employed throughout the course. At the end of each month of practice a trial balance and balance sheet are taken and the ledger is closed.

ARITHMETIC

It is as necessary for a bookkeeper to know the principles of Arithmetic as it is for a stenographer to understand English, so provision is made for each student to take this subject without extra charge.

COMMERCIAL LAW

Very few young women understand the principles that underlie the business world. While no attempt is made to take up the study of Commercial Law in an exhaustive manner, practical applications of the chief points give the students an idea of those principles that are of real value to them as business women.

DEPARTMENT OF PHYSICAL CULTURE

MISS MITCHELL

The correlation of the mental and physical powers is so intimate as to render them largely interdependent for their fullest development, and in order that the former may act with the greatest freedom the latter should be cultivated with the most careful attention.

It has been found practicable to emphasize the amount of out-door exercise, and great interest is shown in athletics. Basket-ball and tennis are among the popular sports; and the student is expected to exercise for at least a half-hour each day in the open air.

Free standing exercises are taught according to the Swedish system, and special attention is paid to the individual needs and development of the students.

Each student must be provided with a gymnasium suit of black flannel or serge.

Charges for Board and Tuition

In order to place the advantages of the school within the reach of a large number of persons, the Trustees have fixed the charges for board and tuition at the lowest possible figure compatible with financial safety and the superior educational facilities and physical comforts offered. No margin has been left for deduction or losses.

PER TERM, HALF YEAR

TO BE PAID BY ALL RESIDENT STUDENTS

Board, room rent, fuel and lights:

In double room\$67.50

Three in room 70.00

Two in room 77.50

Laundry 9.00

A deposit of five dollars is required for each term when room is engaged. This amount will be credited on student's account. If application is withdrawn six weeks before opening of term the deposit will be returned.

TUITION FEES IN REGULAR COLLEGIATE COURSE

Regular Collegiate Course\$37.50

The regular course is outlined on pages 20-35. Special students taking only a part of the regular studies will be charged \$25.00.

TUITION FEES FOR OPTIONAL STUDIES

I. MUSIC

Piano, from Director (two lessons per week)	\$35.00
Piano, from Director (one lesson per week)	20.00
Piano, from Assistant (two lessons per week)	30.00
Piano, from Assistant (one lesson per week)	18.00
Voice (two lessons per week)	35.00
Voice (one lesson per week)	20.00
Organ	35.00
Violin	30.00

Harmony and History of Music	10.00
Special Lessons in Advanced Harmony and Composition	30.00
Counterpoint (in Class of four).....	15.00
Use of Piano (one practice hour per day)*	2.50
Use of Organ (one practice hour per day)†	4.00
Rent of Music (not including sheet music)	1.00

II. ART

Drawing	\$20.00
Oil Painting	20.00
Two branches of Art during same term	25.00
China Painting	25.00
Use of Models .....	.50

III. EXPRESSION

Special Lessons	\$25.00
Reading, in Classes	5.00

IV. BUSINESS

Typewriting and Stenography	\$25.00
Use of Typewriter	2.50
Bookkeeping	12.50

SPECIAL FEES

Laboratory Fees—	
Chemistry	\$ 2.50
Biology	2.50
Physics	1.25
Library Fee	1.00
Graduation Fee	5.00
Incidental Fee	1.00

No charge is made for regular tuition to daughters of ministers engaged in pastoral work, except in the case of classical and modern languages.

Parents or guardians are earnestly requested to examine the above schedule of prices carefully, and to select the studies they wish their daughters or wards to pursue. They can then see what the expenses per session will be.

* Piano—Two hours, \$4.00; three hours, \$6.00.

† Organ—Two hours, \$6.00; three hours, \$8.00.

A student discontinuing a course of study within one month after matriculation will be charged for the entire month. Should she discontinue a study later than one month after matriculation she will be charged for the term. The only exception to the above will be made in the case of a student's discontinuance of the work for *afflictive providential reasons*.

We offer special rates to two or more from the same family. Board and tuition fees are due *in advance*.

A deposit of ten dollars is required as advance payment on books.

Books, art materials and sheet music are kept on sale at the College, and are furnished the young ladies at very low rates. The bills for these supplies are payable on presentation to parent or guardian. Cash payment is required for stationery.

Boarding pupils are not allowed to open accounts in the city.

Parents or guardians are requested to deposit with the Treasurer all funds for contingent expenses; otherwise the officers of the institution will not be held responsible for any loss that may occur.

All express packages should be *prepaid*.

General Information

OUR FACULTY

Greensboro Female College employs no tutors in any department of its college work. Our lower classes have the same advantages, in the matter of highly competent teachers, as the higher classes. Our policy forbids that a student, in whatever class or branch of study, should devote part of her time to teaching and the rest to her studies. We deem the studies of the lower classes in every branch of college work of too great importance to place them in the hands of inexperienced students. We are forcibly reminded every year that a student needs a specialist more at the beginning of her school career than at any other period. These considerations have led us to select our faculty with great care. Among them will be found graduates of leading colleges and universities, and many who have done post-graduate work in higher institutions of learning both in this country and abroad. Every teacher in the College is a specialist, and has had experience in college work here and elsewhere.

SYSTEM OF INSTRUCTION

Our course of study is extensive and well arranged. The constant aim of the faculty is to secure accurate scholarship and a high standard of attainments. We have no stereotyped methods of instruction. The plan is dictated by the individual requirements of the pupil. Young ladies are encouraged in original thought, which is the secret of all distinguished scholarship. We consider the object of pursuing a course of study to be not only to acquire knowledge, but so to train and develop the intellectual powers that the mind may become capable of correct, discriminating, vigorous thought. The students are closely questioned on the lesson, and such oral

explanations are given as are found necessary. Parents are earnestly requested to have their daughters well trained in all the primary branches of study. Applicants for admission, even into advanced classes, are often found very deficient in these essential studies. Faulty primary work is often fatal to final scholarship, and always difficult and expensive in being adjusted.

EXAMINATIONS AND REPORTS

There are two regular examinations held during the scholastic year. From these examinations, combined with the daily record of scholarship, a report of the pupil's standing is made. This report, including a general statement of deportment and a record of absences from recitations and church, is forwarded quarterly to the parent or guardian. By means of these reports we are able to keep all patrons informed as to the conduct and diligence of their daughters or wards. The information sent out from the President's office may be relied on absolutely, as we intend neither to flatter nor palliate, but to give the truth conscientiously. The system of giving high numerical grades, prevalent in many schools and colleges, finds no place here, as it fosters habits of loose scholarship, and frequently misrepresents the true state of affairs. Our policy is to inspire all students to do hard, open, honest work for the sake of the results of the work, and not for the attainment of high marks alone.

Since it is very important that students should be present at every recitation, a strict record of attendance is kept, and absence excused only for sickness or some providential reason satisfactory to the faculty. Every lesson lost by *unexcused* absence must be made up out of recitation hour and a fine of \$1.00 must be paid.

All students who fail to secure the passing grade on any study must review the subject or subjects and stand another examination within a month from the regular examination at which they fail to pass. Any one who, from any cause,

stands an examination after the regular time for such an examination, cannot obtain a higher standing than the passing grade.

LITERARY SOCIETIES

Two debating societies are maintained in the College—the Irving Literary Society and the Emerson Literary Society. Both are well organized and have proved beneficial to the members, affording valuable opportunity for planned and extemporaneous debating, and for oration and declamation. Each society holds bi-monthly meetings, when a previously chosen question is debated. General discussion follows; and a number of declamations are offered by regular members of the society. The proceedings throughout are governed by parliamentary usage.

These societies are important auxiliaries in the cultivation of taste and manners. They afford rare facilities for the securing of skill in public speaking, ability in thinking while on the floor, and an invaluable knowledge of the workings of forensic organizations.

THE COLLEGE MESSAGE

A literary magazine is issued six times during the scholastic year, under the management of the two literary societies, an editor being elected from each. This magazine affords a fine opportunity for the training of the students in literary work, as the subject matter is of their own production; and it likewise serves as a bond of union between the alumnae and their alma mater, keeping them in sympathetic touch with all her life and interests. Each alumna should have her name upon the subscription list of the MESSAGE, and receive this periodical letter from her old college home.

LIBRARY

It has been the aim of the President in directing the growth of the College Library to build up as rapidly as possible a library of the best reference books, as well as of general litera-

ture. During the few years in which the present collection has been secured the guiding principle has been that it shall be commensurate with the demands of an institution in which literary standards are high.

In various branches of study the student will find at her command many reference books of value. The English Reference Library, for instance, contains rare editions of Beowulf, Caedmon, Cynewulf; representative texts of all periods and tendencies in English literature; full sets showing the development of various movements, such as the rise of the English novel and the Romantic Movement in English poetry; and many books of criticism and appreciation. The History Library is also proportionately developed.

In addition there is a good supply of encyclopædias, standard dictionaries, and numerous books serviceable to the student in the preparation of her class work, theme, essay, and debate research.

The Library and Reading Room are in one. The room is commodious, well lighted and comfortably fitted. The Reading Room is supplied with the leading newspapers of the State, a New York city daily, several religious weeklies, and a large number of the best magazines and periodical publications.

RELIGIOUS ADVANTAGES

Rev. E. K. McLarty, pastor of West Market Street Church, Greensboro, N. C., is the College Chaplain. He will meet with the young women at chapel services and prayer meetings from time to time, in addition to his pastoral visits.

The regular exercises of the school are opened with Bible reading, singing, and prayer. Weekly prayer meetings are held regularly in the College Chapel by the pupils. The young ladies are required to attend church once, at least, every Sabbath. A Young Women's Missionary Society is in successful operation.

The systematic study of the Bible, which has been introduced into the regular course, is an important agency in the development of intelligent religious character.

THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION

This agency for good was organized in the fall of 1896, and since then has been an important factor in the religious life and activity of the institution. Devotional meetings are held on Sunday evenings, and a weekly prayer meeting on Thursday evenings, in the College Chapel, by the students, members of the faculty, or Christian workers from the city invited by the Association. Representatives are sent annually to the Student Conference of the Young Women's Christian Associations, at Asheville.

While the object of the Association is primarily to strengthen and enrich the heart-life of the young women, the social side is not neglected. New students are made to feel at home by the kind words and attentions of all the members of the Association, and of the reception committee more especially.

The members of the committee will be on hand at the opening of the session to extend a greeting and welcome, not only to the new students, but to every former student who returns.

We would earnestly enjoin every young woman who enters Greensboro Female College to lose no time in allying and identifying herself with the Y. W. C. A.

GOVERNMENT

It is the purpose of the management to inspire all the young women who come to Greensboro Female College with a genuine, earnest, consuming desire for a higher moral and intellectual experience, and to teach them by precept and example to form correct ideas and notions of life. The mere acquisition of knowledge, however varied and extensive, can not be called education in the true sense. Recognizing this fact, the faculty and officers have been selected with reference not only to their scholarship, but to their general moral and religious culture as well. The government is in charge of the President, who resides in the College, and lady teachers. The students are grouped in sections, and a teacher has charge of each section night and day. Our discipline is mild, but firm.

We do not try to govern the pupils by a set of intricate regulations, nor to make mere *machines* of them by a strict adherence to formulæ and rules. We start out with a few leading principles of behavior and morals, and strive to develop a true sense of *personal responsibility* in all students. They are recognized as moral beings and trusted as persons of honor and character, and not as mere children to be watched by spies and reported by tale-bearers. As soon as we discover that a young woman cannot bear treatment of this kind—such discoveries are very rare—her parents are notified that she needs a change of environment, as we cannot keep disturbing elements in our college family. While this general principle governs us in regard to our treatment of the students, the fact is recognized that numerous restraints must be thrown around the young for their protection as well as our own. For this reason persons of experience always look after the interests and conduct of our students, and are ever in place to make suggestions for improvement in all lines of life.

We aim at the highest moral, mental and physical culture, that our pupils may be properly fitted for their legitimate sphere as educated Christian women. To this end the President embraces every opportunity for counsel, encouragement, or reproof, and endeavors constantly to surround the inmates of the College with the atmosphere of a cheerful, well regulated family.

The teachers residing in the College take special interest in the welfare of the pupils, and assist in the government of the school by coöperating with the President in her efforts to secure the observance of rules of order and attention to study. Indeed, all the teachers and officers are expected to devote themselves faithfully to the interests of the institution, and to give its laws and administration a cordial support.

DOMESTIC DEPARTMENT

This department is under the personal supervision of the Matron, and an intelligent and experienced lady to attend to the sick.

All the sanitary arrangements of the building are so made as to promote the health and comfort of the pupils. The table is constantly supplied with the best quality of food, both in variety and in abundance. Every attention necessary to the welfare of the school is given.

When boarders enter College they are received as members of our own family, and guarded with parental care from all evil influences. The young ladies are required to keep their rooms neat and in good order.

Hours of study, rest, and recreation are arranged with reference to the physical as well as intellectual development of the students. A portion of each day is set apart for invigorating outdoor exercise. When well, their health is guarded with constant care, and in sickness they receive the utmost kindness and attention.

CARE OF SICK

Miss Fannie Armfield, our supervisor of health, gives all her time to looking after the health of the young ladies, which she does with a mother's care and watchfulness. If any of the young ladies are the least indisposed she takes them in charge and often, by a little wise care, prevents protracted sickness. We confidently assert that no college can show a better health record. Careful attention and close oversight have secured this, and we expect to keep up the standard. If any of the young ladies should become sick, the very best medical attention will be called in and their parents will be promptly notified of their condition every day.

VISITING

Young ladies will not be allowed to spend the night out of the College with friends in the city. They will not be allowed to attend any public meetings or gatherings, except when accompanied by a teacher or parent. Young gentlemen wishing to call on the young ladies of the College must present written permission from their parents or guardians. No calls

must be made during school hours. No visiting allowed on the Sabbath. The President reserves the right to use her discretion in the matter of visiting, and it is earnestly requested that parents and guardians will not give permission to their children or wards to see visitors at such times as are forbidden. When pupils lose recitations by reason of visits out of the city, they will be required to make up those lessons, for which a fee will be charged. This regulation applies to all students except those who may be visiting their own homes.

WEARING APPAREL

While we do not require any prescribed uniform in dress, we do earnestly request our patrons to furnish their daughters only plain, neat, inexpensive wearing apparel. We make this request to avoid all extravagance in dress, so as to reduce school expenses to a minimum, and to prevent unpleasant distinctions and rivalry in dress. It is also advised that, so far as possible, all purchases of clothing be made at home and sent ready-made to the pupils, for few things so distract their attention and divert their minds from their studies as shopping and frequent visits to the dressmaker.

Each young lady coming to school should be provided with an umbrella, a pair of overshoes, and a rain-coat, and *have her name distinctly marked* on every article of clothing.

POCKET MONEY AND BOXES

Parents are requested not to give their daughters much pocket-money. They can do much better work without it. Often not much studying can be done until it is spent. *In no case will we be responsible for money not deposited with the Treasurer.*

Parents are requested not to send their daughters boxes of food. They are positively injurious to them. Candy and fruits, occasionally sent to them, are not so objectionable, but they do not really need anything of this kind, and are the better off for not having them.

ARTICLES REQUIRED TO BE FURNISHED

Each boarding pupil is required to furnish blankets, sheets, pillow-cases, white counterpanes, towels, and table napkins, for personal use.

POSITIONS FOR OUR PUPILS

We often have applications for teachers who were educated at Greensboro Female College. Principals of schools frequently write us asking us to recommend to them some of our former pupils for assistant teachers. It is our rule to keep a list of all the young ladies who desire positions. We prepare them especially to teach, and then we recommend them to parties wanting teachers. In this way we help many of our pupils to pleasant and lucrative employment. Many of the young ladies who have recently graduated in our Business Department, in the Literary Department, and in the Departments of Music and Art, are now filling good positions in various parts of the country. A graduate of Greensboro Female College generally finds but little difficulty in securing a good position. In this, assistance is gladly given.

FOR FURTHER INFORMATION

If anyone desires any information in reference to the College, which is not found in this catalogue, the President of the College will be glad to give it. She will correspond with parents in reference to the best plans for preparing their daughters for college, or with young ladies who desire to secure a collegiate education. Address all letters to her, as follows: Mrs. Lucy H. Robertson, President Greensboro Female College, Greensboro, N. C.

Suggestions to Prospective Patrons

1. It is of the utmost importance for every student to be on hand *the first day*, and remain until *the last day* of school.

2. Please do not write permission to your daughters to do anything which we prohibit in the catalogue, such as receiving visitors during study hours and on the Sabbath, spending a night out of the College, etc.

3. Don't give *general permissions*, such as allowing your daughter "to write to anybody and to see such visitors as may call." This virtually takes them from under all restrictions.

4. When giving your daughters permission to leave the city, always specify what day they are to return. Their departure and return should be so timed as not to cause any loss of time from school duties.

5. Please do not write your consent for students to discontinue a study without first consulting the President.

6. Excuses from standing examinations will not be complied with except for good *physical* reasons. If a student begins a study, she must stand the regular examination on that study.

7. We do not desire students whose parents want them to have privileges that we cannot give to all students.

8. No permission will be given to go driving except with parents.

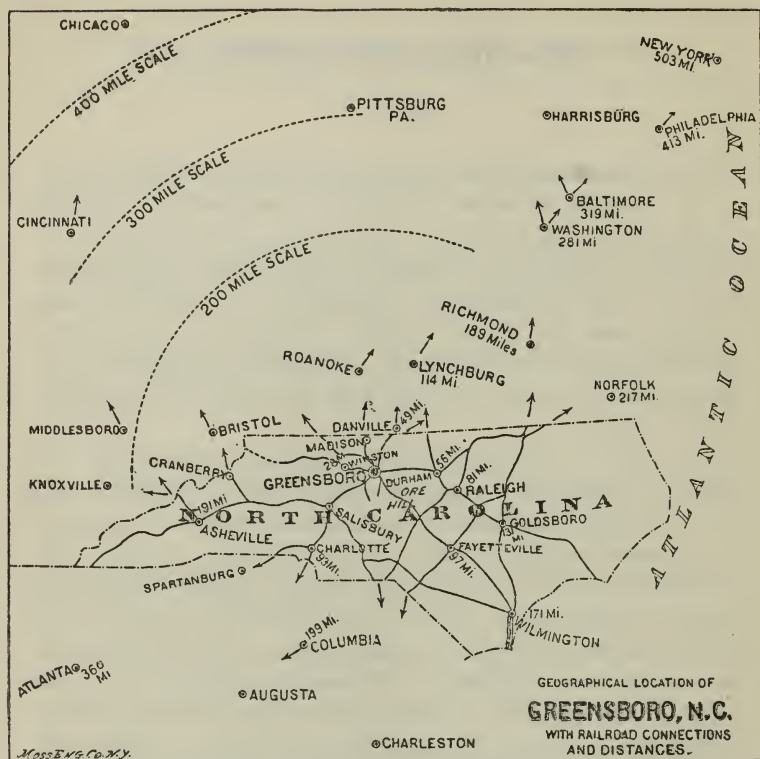
9. Upon your hearty co-operation depends the success or failure of our efforts to educate your daughters. *Our interests are identical.*

Location and Building

The Piedmont section of the State of North Carolina enjoys in the most lavish degree a salubrious and healthful climate. Greensboro is right in the center of it. It is free from the severity of cold in winter and is particularly delightful in summer. Its healthfulness is unquestioned. In this pleasant, thriving, busy city of about 25,000 inhabitants, in the center of twenty-five acres of beautiful and spacious grounds on West Market Street, stands the imposing structure of Greensboro Female College.

As will be seen from the following map, Greensboro is a railroad center. It is easily accessible from all sections. On the various railroads and their branches reaching Greensboro, forty passenger trains arrive and depart daily. It is the point of junction of the Atlantic and Yadkin Railway, the North Carolina Railway, and Piedmont (or Southern) Railway, and the Northwestern North Carolina, which, with their branches, lead south and southwest to Wilmington, Fayetteville, Bennettsville and Charleston; north to Danville, Richmond, Washington, and beyond; east to Raleigh, Goldsboro, Newbern and Morehead City; southwest to Salisbury, Charlotte, Atlanta, Columbia, Asheville, and Knoxville; west to Winston-Salem, Wilkesboro, and in the near future to Bristol, Tenn.; and northwest to Mt. Airy, Madison and to Roanoke, Va., and other points on the Norfolk and Western Railroad, and thence to Cincinnati, Chicago and the great northwestern cities.

Greensboro is noted for intelligence, refinement and morality, and is blessed with a climate mild and salubrious. The beauty, healthfulness, and accessibility of the situation, the solid financial basis of its material prosperity, its high social grade, the sound and elevated intellectual and moral tone of its surroundings, insure a concentration upon this school of learning of intellectual and material resources and



appliances for the higher education of women which cannot be surpassed by any other community in this country. It is the best location in the State at which to build a great college for women.

The college building is heated by steam and lighted by electricity, and is connected with the city water works. The building is large, commodious, and well adapted to school purposes, containing a spacious chapel, dining-hall, society halls, art studio, library, besides lecture, recitation and music rooms, parlors, and dormitories for 125 boarders. The sleeping rooms are large, well-ventilated, and comfortably furnished. The recitation rooms are provided with all necessary apparatus,

and everything is arranged so as to be conducive to studious habits and good health.

Many people who have visited and gone over the building have expressed surprise to find the interior so commodious and so admirably adapted to school purposes. A view of the exterior of the building does not give a correct impression of the fine arrangement of the interior.

The corridors are large and in winter are heated by steam, so that young ladies going from warm rooms are not liable to take cold. The stairways are very wide, wisely located, and easy of ascent and descent. There are spacious exits in the front, and in the rear and in the center of the building on each story, so that it would be very easy to empty the building in a minute or two in case of accident of any kind.

The pitch of each story is high—thus making the building very pleasant indeed. The young ladies are grouped in rooms on each story around the rooms of the teachers, and the teachers are required to look carefully after them at all hours of the day and night. Everything is arranged and located with a view to convenience, health, study, and comfort.

The building is of brick and covered with slate. It stands on the top of a beautiful hill, and the drainage is good, running off in every direction from the College. Nature seems to have designed the location for a girl's college. The college building is situated in the center of a lovely grove, which affords a fine campus for recreation and exercise.

Alumnae

The following list shows the number of graduates from the opening of the College in 1846 till its destruction by fire in 1863:

1848	6	1857	11
1849	6	1858	12
1850	14	1859	15
1851	19	1860	16
1852	7	1861	21
1853	12	1862	8
1854	9	1863	10
1855	8		
1856	17	Total.....	191

Graduated elsewhere, between 1863 and 1874, under the administration of the same President, and on the same course of study, 51.

Since the reopening of the College in 1873:

1874	8	1894	20
1875	5	1895	25
1876	13	1896	27
1877	12	1897	11
1878	10	1898	8
1879	14	1899	7
1880	9	1900	7
1881	9	1901	7
1882	12	1902	7
1883	34	1903	16
1884	13	1904	9
1885	19	1905	5
1886	17	1906	8
1887	22	1907	7
1888	32	1908	18
1889	10	1909	6
1890	22	1910	10
1891	29	1911	13
1892	42	1912	11
1893	23		
		Total	819

Harris, Nina	McCormic, Ruby	Rowe, Ethel
Harrison, Mary Burt	McIntire, Alma	Rowe, Nellie
Hawkins, Mabel	Mendenhall, Ruth	Russell, Annie
Hester, Ruth	Merrimon, Nancy	Sheetz, Mary Helen
Hill, Florence	Merritt, Sue	Shelton, Lucy
Holton, Mary	Moore, Eleanor	Shenk, Anna
Hodges, Bessie	Moore, Mary	Siler, Cara Lambe
Hodges, Frances	Morris, Margaret	Smith, Elizabeth
Hodges, Hannah	Morton, Iona	Sparger, Alma
Hunt, Kate	Mosely, Lillian	Stadiem, Katie
Hunt, Virginia	Mullen, Stella	Stafford, Mildred
Hutchison, Elizabeth	Munger, Cora	Stahl, Osie
Hutton, Mabel	Munsen, Myrtle	Stevens, Erma
Hunter, Jennie	Newton, Lottie	Stevens, Hattie
Ingle, Mae	Niven, Loma	Tarkenton, Myrtle
Isaacson, Jennie	Parham, Lida	Tate, Katherine
Jeffreys, Flossie	Parker, Eunice	Temko, Anna
Jenkins, Effie	Parker, Ruth	Thomson, Louise
Johnson, Hattie	Patterson, Eugenia	Thurston, Imogene
Johnson, Madge	Pearce, Jeanette	Tomlinson, Mae
Jones, Mary Louise	Pegram, Ina	Totten, Lucy Belle
Joyner, Lucile	Petree, Edith	Troutman, Esther
Kiker, Viola	Phillips, Mary	Umstead, Lucile
Lambe, Byrd	Pickard, Helen	Van Noppen, Adelaide
Lassiter, Janie	Poe, Elizabeth	Van Noppen, Donnell
Laughlin, Carrie	Preyer, Helen	Walter, Agnes
Laughlin, Novella	Pugh, Gladys	Ward, Daisy
Laughlin, Edna	Reade, Elizabeth	Ward, Mary
Litaker, Lucile	Reade, Katharine	Ware, Allie
Logan, Emma	Reade, Lizzie	Weaver, Helen
Lyon, Hattie	Richardson, Annie Louise	Webster, Nell
Maddox, Emerson	Richardson, Bessie	Westbrook, Elizabeth
Maddox, Velma	Rives, Mattie Lee	Wester, Hazel
Marrow, Edith	Robeson, Ada	Whitaker, Mattie
Martin, Eva	Rochelle, Hettie	Whitener, Annie
Masten, Juanita	Rountree, Fannie	Whitener, Ethel

Wilkinson, Lucy
Wilkinson, Helen
Williams, Fannie

Wilson, Lizzie
Wood, Margaret

Wright, Attie
Wynne, Vada

SENIOR CLASS

Adams, Ruth
Baxter, Florence
Coltrane, Lina
Daniels, Mattie

Gillikin, Ruth
Griffin, Willie
Griffin, Rennie
Litaker, Lucile

Niven, Loma
Stevens, Erma
Umstead, Lucile
Whitener, Annie

Classification According to Studies

LATIN DEPARTMENT

Adams, Anne	Ferguson, Nellie	Merritt, Sue
Adams, Ruth	Foushee, Edith	Moore, Eleanor
Aycock, Aleez	Franklin, Eugenia	Moseley, Lillian
Baker, Lilly Way	Fuller, Anna Neal	Niven, Loma
Barbour, Ethel	Gentry, Ruth	Parker, Ruth
Brookshire, Julia	Gillikin, Ruth	Pearce, Jeannette
Brown, Mary J.	Gilman, Mary	Pegram, Ina
Bullock, Estelle	Griffin, Rennie	Petree, Edith
Burns, Lena	Griffin, Willie	Phillips, Mary
Claywell, Sarah	Harris, Mary	Rochelle, Hettie
Clement, Laura	Hodges, Bessie	Shenk, Anna
Cole, Maysie	Hodges, Hannah	Tomlinson, Mae
Cox, Sybil	Hunter, Jennie	Totten, Lucy Belle
Crawford, Hilda	Hutchison, Elizabeth	Stafford, Mildred
Cross, Grace	Hutton, Mabel	Weaver, Helen
Daniels, Mattie	Johnson, Hattie	Wilkinson, Helen
Davis, Royce	Kiker, Viola	Wilkinson, Lucy
Day, Florabel	Lassiter, Janie	Whitaker, Mattie
Debnam, Camille	Laughlin, Carrie	Whitener, Annie
Denny, Hazel	Laughlin, Novella	Whitener, Ethel
Dosher, Mary	Litaker, Lucile	Wright, Attie
Duncan, Sallie	Logan, Emma	Wynne, Vada
Edgerton, Bettie	Masten, Juanita	

FRENCH

Abernethy, Grace	Beacham, Lonnie	Conner, Mary Neil
Adams, Anne	Boomer, Allie	Crews, Elizabeth
Adams, Ruth	Boyer, Lillian	Crews, Mary
Albertson, Nell	Brookshire, Julia	Cross, Grace
Allison, Maude	Clement, Laura	Crawford, Hilda
Aycock, Aleez	Clemmer, Virginia	Day, Florabel
Baker, Lilly Way	Cole, Maysie	Davis, Maggie

Debnam, Camille	Johnson, Hattie	Reade, Elizabeth
Denny, Hazel	Kiker, Viola	Reade, Lizzie
Dodson, Corrie	Lassiter, Janie	Rountree, Fannie
Dosher, Mary	Laughlin, Carrie	Rochelle, Hettie
Duncan, Sallie	Laughlin, Novella	Shenk, Anna
Edgerton, Bettie	Masten, Juanita	Sparger, Alma
Fuller, Anna Neal	Merrimon, Nancy	Stevens, Erma
Franklin, Eugenia	Maddox, Emerson	Stafford, Mildred
Ferguson, Nellie	Maddox, Velma	Stevens, Hattie
Gant, Maude	Merritt, Sue	Tate, Katherine
Gilman, Mary	Morris, Margaret	Totten, Lucy Belle
Griffin, Lovie	Munger, Cora	Tomlinson, Mae
Groome, Helen	McCormic, Ruby	Troutman, Esther
Guyer, Minnie L.	Mitchell, C. P.	Weaver, Helen
Harris, Mary	Pearce, Jeannette	Webster, Nell
Harris, Mabel	Pegram, Ina	Whitener, Ethel
Harney, Emily	Petree, Edith	Wilkinson, Helen
Hodges, Hannah	Phillips, Mary	Wilkinson, Lucy
Hutchison, Elizabeth	Preyer, Helen	Wood, Margaret
Jeffreys, Flossie	Reade, Kate	Wynne, Vada
Johnson, Madge		

GERMAN

Adams, Anne	Franklin, Eugenia	Morton, Iona
Ashworth, Pearl	Gilliland, Edna	Munger, Cora
Aycock, Aleez	Gilman, Mary	Pearce, Jeannette
Barbour, Ethel	Gulledge, Janie	Petree, Edith
Bell, Eddie	Harris, Mary	Preyer, Helen
Brookshire, Julia	Hodges, Bessie	Rochelle, Hettie
Brown, Mary J.	Jeffreys, Flossie	Rupert, N. L.
Bullock, Estelle	Johnson, Hattie	Smith, D. Walter
Cole, Maysie	Joyner, Lucile	Totten, Lucy B.
Coltrane, Lina	Kiker, Viola	Tomlinson, Mae
Coltrane, Elizabeth	Litaker, Lucile	Umstead, Lucille
Cox, Sybil	Martin, Eva	Weaver, Helen
Clarke, J. T.	Masten, Juanita	Whitaker, Mattie
Daniels, Mattie	Merrimon, Nancy	Wynne, Vada
Dosher, Mary	Moore, Eleanor	

MUSIC DEPARTMENT

PIANO

Abernethy, Grace	Edgerton, Bettie	Laughlin, Edna
Adams, Anne	Ellington, Laura	Lyon, Hattie
Adams, Gena	Exum, Mary	McCormic, Ruby
Adams, Margaret	Farnell, Helen	Marrow, Edith
Allison, Maude	Farnell, Vallie	Masten, Juanita
Angle, Mary Ruth	Foushee, Sue	Moore, Mary
Asbury, Myrtle	Fuller, Anna Neal	Merrimon, Nancy
Ashworth, Pearl	Fulton, Nannie	Morris, Margaret
Aycock, Aleez	Gentry, Ruth	Morton, Iona
Bain, Nellie	Gillikin, Ruth	Munsen, Myrtle
Baker, Lillie W.	Gilliland, Edna	Parham, Lida
Barbour, Mildred	Griffin, Lovie	Patterson, Eugenia
Beacham, Lonnie	Griffin, Rennie	Phillips, Mary
Bell, Eddie	Griffin, Willie	Poe, Elizabeth
Bernau, Rudolph	Groom, Helen	Pugh, Gladys
Boomer, Allie	Gulledge, Janie	Rackley, Eloise
Barbour, Ethel	Gwynn, Annie	Reade, Lizzie
Brown, Mary J.	Harney, Emily	Richardson, Louise
Campbell, May	Harris, Mabel	Richardson, Bessie
Clemmer, Virginia	Hester, Ruth	Rives, Mattie Lee
Coltrane, Lina	Hodges, Frances	Rountree, Fannie
Connor, Mary Neil	Hunt, Kate	Rowe, Ethel
Crawford, Hilda	Hunt, Louise	Rupert, Nettie
Crews, Elizabeth	Husbands, Hary H.	Russell, Annie
Crews, Mary	Ingle, Mae	Sheetz, Mary Helen
Crow, Mary	Isaacson, Jennie	Siler, Cara Lambe
Curtis, Katharine	Jeffreys, Flossie	Smith, Elizabeth
Daniels, Mattie	Johnson, Madge	Smith, D. Walter
Davis, Swannee	Jones, M. R.	Spencer, J. Wendell
Day, Florabel	Joyner, Lucile	Stahl, Clara
Debnam, Camille	Kiker, Viola	Stahl, Osie
Dodson, Corrie	Lambe, Mary Byrd	Stevens, Erma
Dunn, Hester	Laughlin, Carrie	Tarkenton, Myrtle

Tate, Katherine	Van Noppen, Donnell	Weaver, Helen
Totten, Lucy Belle	Van Noppen, Adelaide	Webster, Nell
Thurston, Imogene	Walter, Agnes	Wester, Hazel
Troutman, Esther	Ward, Daisy	Wilkinson, Helen
Umstead, Lucile	Ware, Allie Brown	Westbrook, Elizabeth

VOICE

Adams, Ruth	Groome, Helen	Patterson, Eugenia
Albertson, Nell	Gwynn, Annie	Pegram, Annie
Allred, J. Lee	Harney, Emily	Phillips, Mary
Baker, Lilly Way	Hill, Florence	Richardson, Louise
Barbour, Mildred	Hodges, Frances	Rives, Mattie Lee
Beacham, Lonnie	Hubbard, Mary	Siler, Cara Lambe
Burns, Lena	Jeffreys, Flossie	Stahl, Clara
Campbell, May	Joyner, Lucile	Stahl, Osie
Cain, Florence E.	Lyon, Hattie	Temko, Anna
Coltrane, Elizabeth	McCormie, Ruby	Thurston, Imogene
Dawson, Blanche	Marrow, Edith	Walter, Agnes
Debnam, Camille	Martin, Eva	Ware, Allie Brown
Exum, Mary	Mendenhall, Ruth	Weaver, Helen
Fuller, Anna Neal	Merrimon, Nancy	Webster, Nell
Gillikin, Ruth	Morton, Iona	Westbrook, Elizabeth
Gray, Edith		

ORGAN

Allison, Maude	Clapp, Willie	Siler, Cara Lambe
Bell, Eddie	Dunn, Hester	Smith, Elizabeth
Bullock, Estelle	Franklin, Eugenia	Smith, D. Walter
Callum, Margaret	Husbands, Harry H.	Walter, Agnes

VIOLIN

Munger, Cora	Rountree, Fannie
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HISTORY OF MUSIC

Albertson, Nell	Barbour, Ethel	Crawford, Hilda
Allison, Maude	Barbour, Mildred	Dodson, Corrie
Ashworth, Pearl	Clapp, Willie	Dunn, Hester
Baker, Lilly Way	Campbell, May	Exum, Mary

Farnell, Vallie
 Fuller Anna Neal
 Field, Janie
 Fulton, Nannie
 Gilliland, Edna
 Griffin, Lovie
 Groome, Helen
 Gullledge, Janie

Harris, Mabel
 Ingle, Mae
 Johnson, Madge
 Joyner, Lucile
 Moore, Mary
 Morris, Margaret
 Morton, Iona
 Phillips, Mary

Richardson, Louise
 Siler, Cara Lambe
 Smith, Elizabeth
 Thurston, Imogene
 Totten, Lucy Belle
 Walter, Agnes
 Westbrook, Elizabeth

HARMONY

Adams, Anne
 Albertson, Nell
 Allison, Maude
 Ashworth, Pearl
 Baker, Lilly Way
 Barbour, Ethel
 Barbour, Mildred
 Callum, Margaret
 Clapp, Willie
 Campbell, May
 Coltrane, Lina
 Crawford, Hilda
 Daniels, Mattie
 Day, Florabel
 Dodson, Corrie

Dunn, Hester
 Edgerton, Bettie
 Exum, Mary
 Farnell, Vallie
 Field, Janie
 Fuller, Anna Neal
 Fulton, Nannie
 Gilliland, Edna
 Griffin, Lovie
 Griffin, Rennie
 Groome, Helen
 Gullledge, Janie
 Harris, Mabel
 Husbands, Harry H.

Ingle, Mae
 Johnson, Madge
 Morris, Margaret
 Moore, Mary
 Morton, Iona
 Richardson, Louise
 Rupert, Nettie
 Siler, Cara Lambe
 Spencer, J. Wendell
 Thurston, Imogene
 Totten, Lucy Belle
 Van Noppen, Adelaide
 Ware, Allie Brown
 Wester, Hazel

COUNTERPOINT

Bell, Eddie
 Clapp, Willie
 Dawson, Blanche

Husbands, Harry H.
 Sheetz, Mary Helen

Smith, D. Walter
 Spencer, J. Wendell

ART DEPARTMENT**CHARCOAL**

Alley, Reube	Gilliland, Linnie	Parker, Eunice
Crews, Elizabeth	Gulledge, Janie	Reade, Elizabeth
Crews, Mary	Guyer, Minnie Lee	Robeson, Ada
Exum, Mary	Hester, Ruth	Wood, Margaret
Gant, Maude	Newton, Lottie Mae	

STENCILING

Alley, Reube	Hester, Ruth	Reade, Kate
Crews, Elizabeth	Merritt, Sue	Robeson, Ada
Exum, Mary	Newton, Lottie Mae	Wilson, Lizzie
Gwyn, Lettie	Reade, Elizabeth	Whitener, Ethel

TAPESTRY

Gwyn, Lettie	Reade, Elizabeth	Robeson, Ada
Hester, Ruth	Reade, Kate	

WATER COLOR

Alley, Reube	Gulledge, Janie	Parker, Eunice
Crews, Elizabeth	Guyer, Minnie Lee	Reade, Elizabeth
Exum, Mary	Hester, Ruth	Robeson, Ada
Gant, Maude	Newton, Lottie Mae	Wood, Margaret
Gilliland, Linnie		

PASTEL

Alley, Reube	Gilliland, Linnie	Hester, Ruth
Exum, Mary	Gwyn, Lettie	Munger, Cora

OIL

Alley, Reube	Gwyn, Lettie	Reade, Elizabeth
Crews, Elizabeth	Hester, Ruth	Reade, Kate
Dozier, M. S.	Jenkins, E.	Robeson, Ada
Exum, Mary	Merritt, Sue	Rowe, N.
Gant, Maude	Munger, Cora	Wilson, Lizzie
Gilliland, Linnie	Newton, Lottie Mae	Wood, Margaret
Gulledge, Janie	Parker, Eunice	Whitener, Ethel
Guyer, Minnie Lee	Poe, Elizabeth	

CHINA

Bradshaw, Mrs. C. W.	Gray, E. L.	Robeson, Ada
Clemmer, Virginia	Holton, Mary	Sparger, Alma
Crow, Mary	Kraft, Mrs. F. W.	Taylor, Mrs. R.
Dozier, M. S.	Munger, Cora	Van Noppen, Mrs. C. L.
Gilliland, Linnie	Newton, Lottie Mae	Wilson, Lizzie
Guyer, Minnie Lee		

EXPRESSION DEPARTMENT**EXPRESSION**

Ashcraft, Ruth	Harris, Nina	Thurston, Imogene
Coltrane, Elizabeth	Lyon, Hattie	Thomson, Louise
Davis, Maggie	Shenk, Anna	Webster, Nell
Gant, Maude	Richardson, Louise	Whitener, Annie
Griffin, Lovie		

READING

Burns, Lena	Gwyn, Lettie	Poe, Elizabeth
Crow, Mary	Gulledge, Janie	Richardson, Bessie
Farnell, Helen	Newton, Lottie	Whitener, Ethel
Gillikin, Ruth		

BUSINESS DEPARTMENT**STENOGRAPHY**

Alston, Mary	Gwyn, Lettie	Stadiem, Katie
Carter, Grace	Harrison, Mary Burt	Shelton, Lucy
Devlin, Lucile	McIntire, Alma	Wester, Hazel
Evans, Annie	Pickard, Helen	

TYPEWRITING

Alston, Mary	Gwyn, Lettie	Stadiem, Katie
Carter, Grace	Harrison, Mary Burt	Shelton, Lucy
Devlin, Lucile	McIntire, Alma	Wester, Hazel
Evans, Annie	Pickard, Helen	

BOOKKEEPING

Carter, Grace	Gwyn, Lettie	Newton, Lottie
Campbell, May	Harrison, Mary Burt	Poe, Elizabeth
Clemmer, Virginia	Lyon, Hattie	

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